

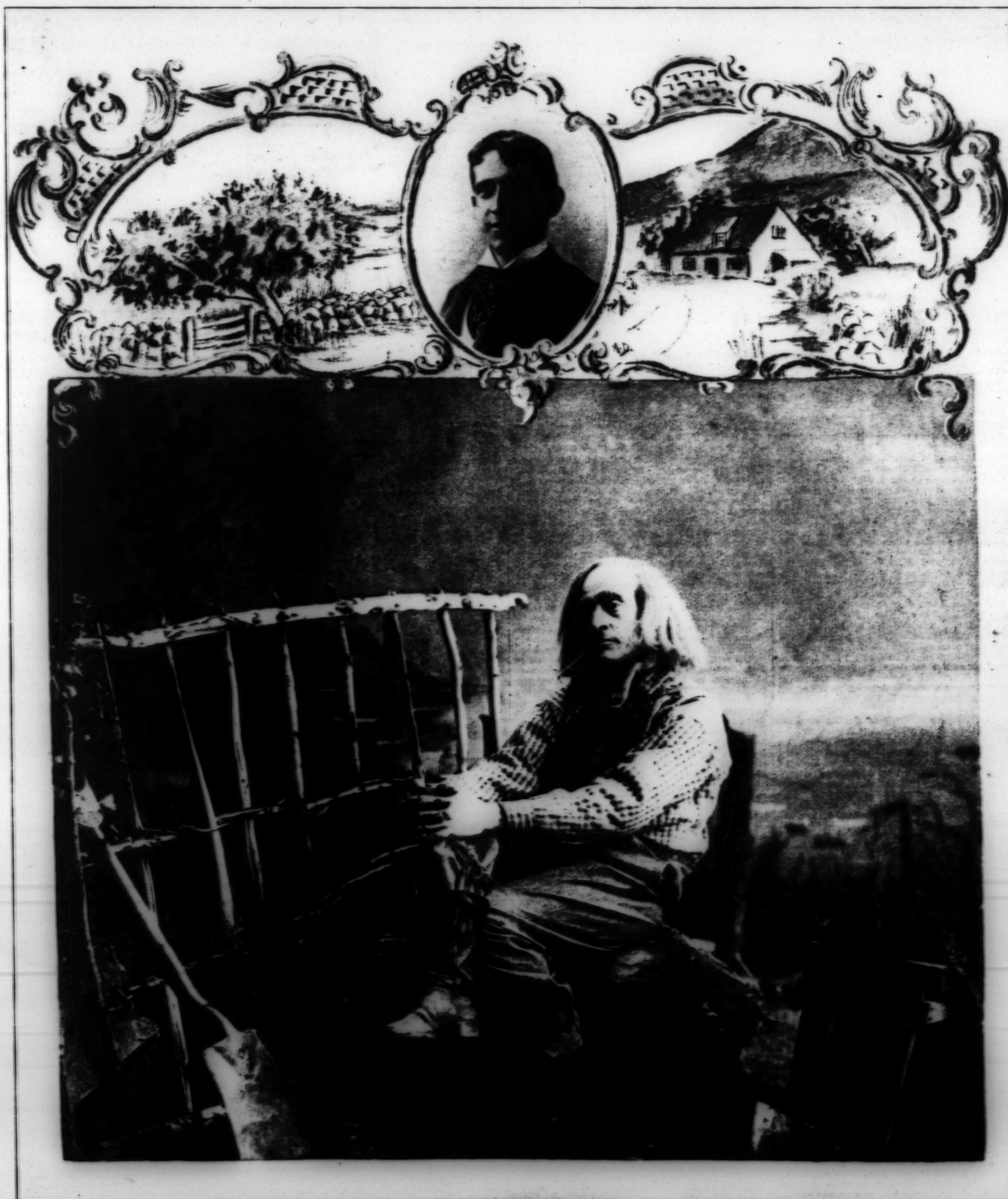
TWENTY-FOUR PAGES. ✓

THE NEW YORK DRAMATIC MIRROR

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HARRY CORSON CLARKE.

MIRROR INTERVIEWS.



From a photo by Dupont.

Helena Modjeska.

Madame Modjeska, although her first histrionic triumphs were gained in Poland, has become almost entirely identified with the American stage. She is universally acknowledged to be a most charming, graceful and delightfully artistic actress. Many critics consider her an ideal Rosalind, and an Adrienne Lecouvreur, Frou-Frou, and Camille she is refined, tender and sympathetic. Modjeska is essentially an actress with a charm of her own, and with an acute intelligence that makes her art exquisite. The story of her life is told in the following interview:

"Please tell me about your origin and early career."

"I was born in the old town of Cracow, the ancient capital of Poland, at a period when the Austrians were tyrannizing the country. My father, Michael Opid, was a mountaineer. He was a man of artistic and scholarly tastes and a great lover of music. My mother was Madame Benda before marrying my father. One of my half-brothers, Simon Benda, became a professor of architecture in Vienna, while Josef and Felix went on the stage. Felix Benda was a very fine actor, especially in roles of the dashing cavalier order. My father died when I was a mere child, and he destroyed the greater part of my mother's possessions, so that I was not reared in luxury. My education was mainly derived from a neighboring convent, where I went every day to be taught by the nuns."

"How did you come to adopt a stage career?"

"I began to manifest a longing for the stage even in childhood. At the age of fifteen I saw Hamlet acted by Fritz Devrant. Before that I had worshiped Schiller. I then began to worship Shakespeare. About that time I married M. Modjeski. Modjeska, you know, is the feminine form in Polish. Shortly after our marriage my husband lost his position as a small official in Cracow, and we went to live in Bochnia. At the time of our stay there some calamity occurred, causing the death of several men, who left widows and orphans without any means of support. My heart went out to them, and as we had no money to give them I suggested that we should organize a charity performance for their benefit. We secured a large room in the Casino, a kind of local club, and the bill consisted of three small pieces. The main piece was a French comedy called 'The White Camellia.' I played the part of a French countess. My sister played the soubrette part, and M. Libojko, a provincial actor of some experience, personated the husband. In the farce that followed the comedy I acted a male role, as the cast called for three men and one woman. My character was that of a saucy young lackey. The third piece was a Polish opera-ta. Checinski, a celebrated actor and a dramatist of some note, happened to be in the audience and came to see us after the performance. He asked me how long I had been on the stage, which I considered a flattering compliment. Checinski afterward became stage director of the Imperial Theatre at Warsaw, and his presence that evening had an important bearing on my subsequent career."

"When did you make your professional debut?"

"Why almost immediately, as it seemed the best means of making a livelihood. After giving two more performances as amateurs, we decided to change our amateur organization into a professional company. The company was quite a family affair, being composed of my husband as manager, my sister, my sister's husband, my brothers and myself. Several actors and actresses, waifs and strays of disbanded companies, and several young aspirants to histrionic laurels, joined us, and we became a regular band of strolling comedians, going from town to town through all Galicia, with the usual ups and downs incidental to that kind of life. The theatre was not well attended, as the country was on the eve of a revolution. I gained, however, a most valuable experience, appearing in all sorts of parts."

"How long did you remain with the company?"

"Oh, about a year. Then I was engaged for the endowed theatre at Lemberg, where I remained for six months, appearing mostly in ingenue roles. That engagement led to an offer to play in German at Czernowitz, capital of the Austrian province of Bukowina. But although I went there I never appeared, as my patriotism got the better of my ambition. It happened that an insurrection had broken out against the Austrian government, and while I was rehearsing a play called 'Wasser und Brod,' a band passed the theatre playing Polish airs. I threw down my book, exclaiming: 'It's no use, I cannot appear in German at a time like this!' And accordingly I threw up the engagement. The revolution lasted two years, and during that time I devoted myself to the study of German and French and prepared myself to enact the heroines of Shakespeare's plays. In 1865 my husband died, and through the influence of my brother I secured an engagement to play ingenue roles at the Polish theatre in Cracow. After I had been in Cracow for a while I was given more important parts and acquired considerable reputation."

"When did you first appear in Warsaw?"

"I'll tell you all about that. That was one of the memorable events of my life. On Oct. 12, 1868, I was married to Count Rozemba Chlapowski. The next day we left Cracow for Warsaw, where I had been offered an engagement of twelve performances. This engagement was due to Checinski, who, as I have already told you, was present at my first performance in Bochnia."

He recommended me to Count Moukhanoff, President of the Imperial Theatre. The play chosen for my debut at Warsaw was Les Idées de Madame Aubray, by Alexandre Dumas. I was to play Janine, a sympathetic but not exacting role, though containing some very affecting scenes. At rehearsal I acted my part as if we were before the public. After the rehearsal the acting stage manager came to me and told me that it would be impossible to produce the play for my first night, as M. X., who was to take part in it, felt unwell and would be obliged to stop playing for some time. And what do you think he suggested?"

"That you postpone the engagement?"

"No, that I should open in Adrienne Lecouvreur, which was then considered to be one of the most difficult parts in the modern repertoire. It had been played long before in Warsaw by Rachel, and many among the public remembered her magnificent performance."

"And did you agree to his proposition?"

"Indeed, I did! I saw the snare, but I determined to brave it, and answered 'yes.' I went straight from the theatre to seek advice from my old friend, Mr. J. S. Tasinski, who had been the director of the Cracow theatre, and was then living in Warsaw. When I told him everything in connection with the rehearsal, he said: 'How could you be so inconsiderate as to act before them? But you must have done it well if they have decided not to let you appear in Janine. Certain members of the company look upon you as an intruder, and have decided that you are to fail. Now when you rehearse next time, be careful, and don't show how you will perform the part at night.' I followed his advice. At the rehearsal of Adrienne, I only repeated my words in a commonplace manner, and merely indicated my stage business. But there was another bombshell in store for me."

"And what was that?"

"Why, a few days before my first appearance, to my utter astonishment, I saw that the bill of the theatre was Adrienne Lecouvreur, with one of the leading actresses in the title-role. Count Moukhanoff had been obliged to leave Warsaw for a week, and the cabal had profited by his absence to prepare the scheme. The object was to take the prestige of comparative novelty which had led the actress who was to play Adrienne to believe that the comparison of her personation with mine would crush me in a most effective manner. I went to her performance in a very downcast mood. After her first scene my husband whispered to me, 'Well, you are not afraid now, are you?' 'I am encouraged,' was the answer I made him. At last the great night arrived."

"Did you suffer from stage fright?"

"I never suffered from such stage fright in all my life. After the first line I lost my fear, and began to act with a full determination to conquer the audience. Meantime there was an ominous silence until I came to the fable of the pigeons. At its close there was such a storm of applause as I had never heard before, and only seldom afterward. After my first exit, the applause was repeated in the same manner. I was so overcome that I could not hold myself on my feet and fell on my knees behind the wings. When the curtain had fallen on poor dead Adrienne, I was called out again and again. Afterwards all the members of the company, even those who had been hostile, came to my dressing room, and congratulated me in the most affectionate manner. The press praised me much above my deserts, and as to society, well during the following two or three days I left at my door about 2,000 visiting cards, and I don't know how many invitations to receptions, dinners, balls, etc."

"And did you remain at Warsaw after that performance?"

"No, after playing there for twenty performances I had to return to Cracow. But my success led to my being offered a life engagement at Warsaw with the largest salary allowed by the government. Accordingly I returned to Warsaw in 1869 and appeared as the leading lady of the Imperial Theatre for seven consecutive years. I still worshipped Shakespeare, and among the Shakespearean roles I endeavored to popularize on the Polish stage were Juliet, Ophelia, Cleopatra, Beatrice, Katharine, Desdemona, Cordelia, and Lady Anne."

"What induced you to give up your life position in Warsaw?"

"Why, my health began to fail owing to hard work on the stage and the continuous round of social festivities I attended, partly from pleasure and partly to comply with the social requirements of the aristocratic circles to which my husband belonged. My physician ordered me to renounce the stage, and declared that absolute rest and a change of climate were necessary to prolong my life. So in the latter part of 1876 my husband and I went to California and there purchased a ranch. We brought with us the Russian novelist Siciukiewicz, an artist by the name of Paprocki, a Turkish officer and his wife, and a little Polish maid. Our object was to found an ideal Polish colony, a sort of Brook Farm. We soon found out that theoretical farming was far from remunerative. In fact it utterly ruined my husband, who furnished the money for the enterprise. But it accomplished one good thing—it restored my health."

"And so you returned to the stage?"

"Yes, but it was not an easy matter. In the first place I had to learn English, and in the second place I had great difficulty to obtain an opportunity to present myself before the American public. Again and again I applied to San Francisco managers. I had dropped from a stage queen to a nobody. At length Barton Hill gave me a week's engagement at the California Theatre. I opened in Adrienne Lecouvreur on Aug. 20, 1877. The next morning I telegraphed to my husband, who was lying ill in Southern California, the single word 'Victory!'"

"It was smooth sailing after that, I suppose?"

"Yes. My engagement was extended to two weeks, and Henry Sargent engaged me for the Fifth Avenue Theatre, in New York, where I appeared with flattering success, first as Adrienne and then in Camille. Your readers know all about the rest of my career. I have made starring tours all over the country, and feel very grateful for the favor extended to me both by the public and the press. From 1880 to 1882 I acted with the exception of last season, which I spent in Europe, I have acted here ever since. During the season of 1889-1890 I made a joint starring tour with Edwin Booth."

"What roles did you act with Mr. Booth?"

"I played Portia, Ophelia, Lady Macbeth, and Julie in Richelieu. At matinees I occasionally appeared as Mary Stuart."

"What other roles are included in your repertoire?"

"There's Frou-Frou, and Rosalind, of course. Besides Juliet, Donna Dianna, Odette, Cymeline, and many others. I have also appeared in The Doll's House and Magda. Among the plays I have produced in America are Zella by Ohnet; an adaptation by Paul Potter called The Chouans; Najezda, by Maurice Barrymore; Juana,

by W. G. Wills; The Tragic Mask, by Reynolds; and The Countess Roudine, by Paul Kester and Minnie Madden Fiske."

"When shall you produce Clyde Fitch's new play?"

"We produce Mistress Betty at the Garrick Theatre on Tuesday evening, Oct. 15."

This completed the interview, and Madame Modjeska retired to her apartments in the Netherlands to study her role in Mistress Betty, leaving the Count to roll me one of his artistic cigarettes. A. E. B.

HARRY CORSON CLARKE.

The subject of the first-page picture this week is Harry Corson Clarke, at present the manager and principal comedian of Clarke's Lyceum Theatre, Denver, Col.

Mr. Clarke is a shining example of the unlimited benefits and opportunities that come to those in the theatrical profession who are possessed with those consistent elements of success, energy and hustle. While he is still a young man, being but thirty-two years of age, there has been crowded into Mr. Clarke's life a wide range of experience, embracing nearly every department of theatrical work from the windows and walls with highly-colored advertising to a manager's responsibility, and from being an infantile "property" in a scenic production of Uncle Tom's Cabin to the different characterization of such an important role as Old Man Rogers in Esmeralda.

It is not the purpose of this article to give a detailed description of Mr. Clarke's many successes in various character roles, nor to present a biographical sketch of his life, but rather to call attention to some of his future plans. Last Spring Mr. Clarke secured a long lease of the pretty little Lyceum in Denver, and after a thorough overhauling of the interior, refurnishing, and redecorating it in a tasteful manner, he threw open its doors on Sept. 28 to a delighted audience, presenting Henry Hamilton's comedy, Our Regiment.

It is Mr. Clarke's intention to give all of the latest Eastern comedy successes to which he can secure the rights of production, and to that end he is negotiating with a number of play writers and play agents. Every production made will have the benefit of a capable cast and a most efficient stage director, as Mr. Clarke came to New York and personally selected the members of his Lyceum Theatre company.

Both press and public of Denver are enthusiastic in their praise of the many comforts which have been introduced in the Lyceum Theatre, the cleverness of the company, and the excellent manner in which the productions are made, and there is no doubt that Mr. Clarke will contribute largely both to his popularity and his bank account by the liberal manner in which he is catering to his patrons. The success of his new venture will be followed by other plans already outlined, which will be announced through the columns of THE MIRROR from time to time.

BEERBOHM TREE AND TRILBY.

There has been considerable cabling to and from England lately on the subject of the German rights to Trilby. Two Berlin managers—the director of the Lessing Theatre and the director of the Residenz Theatre—are trying to outdo each other in their efforts to secure the piece. One is negotiating with Emmanuel Lederer, who represents A. M. Palmer and the Harpers; the other with Beerbohm Tree.

Mr. Tree, it appears, imagines that he bought continental rights when he secured the play for England, and the cables mentioned have been sent to assure him to the contrary.

Mr. Palmer's ultimatum in the matter is that if Mr. Tree wants to handle the play in Germany he must buy out Mr. Lederer.

CHARLES DICKSON JOINS MARIE JANSEN.

Charles Dickson has closed his season. He returned to town last Tuesday. To a MIRROR man he said:

"Mr. Towne took his play Other People's Money away from me, and thus forced me to close. His reason was, I believe, that I was a little behind in royalties, and that he saw a chance to do better with his play elsewhere. Of course, directly he notified me, I stopped playing the piece."

"I have done with starring for the present. I have now signed to play leading business with Marie Jansen."

CRESTON CLARKE IN THE RAVEN.

Creston Clarke closed a successful week's engagement last Saturday at the Chestnut Street Theatre in Philadelphia. The premier production of a dramatization of Edgar Allan Poe's famous poem, "The Raven," will take place on Friday evening of this week at the Lyceum Theatre, Baltimore. Mr. Clarke selected that city for the production as it was the home of the great poet. The Raven will be in the repertoire at Washington, Richmond, and en tour through the South.

HARTFORD'S NEW THEATRE.

Mr. Batterson, president of the insurance company that own the land upon which the building of a new theatre was begun but stopped on account of a dispute with city officials as to the title to part of the land, with the officials wished the company to pay \$5,000 for, has decided to resume work on the theatre at once. If the city will not further test the title right Mr. Batterson will now be pushed rapidly to completion.

EDDIE COLLYER VERY ILL.

Eddie Collyer has been seriously ill for some time, and his friends fear that his mind is giving way. They applied for counsel and assistance to the Actors' Fund—being entirely unable to provide for the sick man themselves—and efforts were made to have Mr. Collyer removed to an insane asylum. Difficulties were, however, in the way of securing the necessary legal commitment papers, and finally it was decided that the Fund would put him in a home for inebriates.

NEW TRAIN SERVICE.

Commencing on Sunday, Oct. 20, the B. and O. S. W. Railway will run a daily train between Cincinnati and St. Louis, leaving Cincinnati at 3:45 A. M., arriving at St. Louis at 12:30, noon. This train will be of special value to theatrical companies making dates between these two points, and in connection with their train, leaving St. Louis at 3:00 A. M., arriving in Cincinnati at 11:30 A. M., obviates the necessity of engaging special train service between those two cities.

A RUMOR DENIED.

It was reported last week that S. E. Rorke, A. M. Palmer's secretary, had with Commodore Palmer, purchased Little Christopher from Mr. Palmer. Both Mr. Palmer and Mr. Rorke deny the rumor and say there was no foundation for it.

PROFESSIONAL DOINGS.



Adrienne Dairrolles, a picture of whom is presented above, was for a few years a member of the Kendalls' company, but it is understood that she intends remaining in America now playing here, where she has done good work and been cordially received. Last season she was seen in The Fatal Card at Palmer's as Mercedes, and contributed some of the finest acting in that play. Miss Dairrolles is of a dark, rather Spanish type, handsome than her picture makes her out to be, and a thorough artist.

M. B. Curtis has become a resident of this city. He has just exchanged his California ranch for a handsome residence on St. Nicholas Avenue.

Mrs. Stafford has left town with A Girl Wanted.

The fiftieth performance of Fleur de Lis will be given at Palmer's on Oct. 19.

Katherine Grey will not accompany The Great Diamond Robbery on the road.

Fay Templeton, Theresa Vaughn, and Walter Jones will all appear in Excelsior, Jr.

Louise Beaudet, John Peachey, and J. A. Robertson, the musical director, are members of the Artist's Model No. 1 provincial company now touring in England.

Katherine MacNeill, who had retired from the operatic stage on account of a permanent affection of the throat, has joined the Rory of the Hill company for the season. At the close of this engagement Miss MacNeill will permanently retire from the stage, as she is engaged to marry a prominent business man of Sandusky, O., in January.

Eddie O'Brien has resigned as manager of the Norris Theatre, Norristown, Pa.

Elmer E. Vance and his wife, professionally known as Beatrice, travel in a specially built residence car called "Beatrice."

The Westerner company closed its season at Pottstown, Pa., on Sept. 21.

Lucia Moore has been engaged with Frederick Warde for this season, and will direct the dancing scene in The Mountebank.

Emma R. Steiner writes that her St. Charles spaniel, "Mollie Bawn," died recently at Atlanta, Ga. The dog had traveled all over the United States with Miss Steiner, and was well known to many of the profession.

Edward C. White has canceled the tour of Lawrence Hanley, and resigned from the latter's management, and the company has disbanded.

D. V. Arthur writes that Charles A. Gardner's season has opened auspiciously.

It is said that Kismet will not go on the road.

James Connor Roach and his manager Ervin Hopkins, Jr., have parted. Mr. Roach will be managed in future by W. M. Smith.

Frank W. Lodge is no longer manager for Ada Gray, who will however, play all engagements booked for her by him.

John M. Cooke has joined W. A. Brady's staff as acting business manager of Old Glory. Mr. Cooke has acted in the same capacity for Evans and Hoey and Rich and Harris.

Jennie O'Neill Potter, who has recently undergone a most serious surgical operation, is rapidly recovering. She is now at St. Elizabeth's Hospital in West Thirty-first Street. She will resume her theatrical work about Nov. 1.

Mrs. Charles A. Loder, formerly known as Baby Lytton, played week before last in Pittsburgh. Bonnie Scotland, replacing Violet Black, who was taken ill in Philadelphia. Mrs. Loder played her part without rehearsal, and was warmly congratulated by Mr. Ellis and the members of the company.

The Crolius Sisters, Edith and Louise, will start out shortly under the management of Frank F. Burns and Dave Markonits. They will play a repertoire, and will carry a band of sixteen pieces. Their time is filled to May 1, '96.

Charles H. Krause, treasurer of the Tivoli Opera House, San Francisco, was married on Sept. 4, to Millie McDonald in that city.

Maud Granger will go with the Marie Jansen company.

David R. Young has been engaged for the For Fair Virginia company.

Frank D. Nelson, Helen Judson, and Essie Barton will be members of The Newest Woman company.

Dwight Smith, Arthur Giles, Fred. Maynard, Miss Knott, and C. Blanche Rice have been engaged for The Catspaw company.

Kate Toncray has been engaged to play the soubrette part in Humanity.

Buffalo Bill gave a luncheon at Newark, N. J., where his Wild West was exhibiting on Thursday in honor of Mrs. James Brown Potter.

Eva Vincent, well known throughout the West for years as a co-star with John Vincent, is now playing a character part in The Rising Generation.

H. J. Leslie has abandoned his intention of taking out a company to present Dorothy and Doris.

Peter Leonard died on Sept. 26, in the insane asylum on Ward's Island. Several weeks ago he was taken to Bellevue Hospital, where the doctors pronounced him hopelessly insane, and sent him to the asylum. He was formerly a well known Irish comedian. His funeral was in charge of the Protective Order of Elks.

Alfred Ayres has returned to the city from his Summer rest and resumed teaching.

John D. Ormond complains to THE MIRROR that one Wesley Mantell, claiming to be a brother of Robert Mantell, had defrauded him out of \$25 advance money. Robert Mantell repudiates this impostor, against whom managers are warned.

SCENES FROM CURRENT PLAYS.



ODETTE TYLER.

MRS. PHILLIPS. JAMES BARROWS.

CHARLES WELLS.

W. J. FERGUSON.

LOUIS HENDRICKS.

THE GAY PARISIANS.—ACT. III.

MATHIEU: "I saw—"
OMNES: "Sh—sh—sh!"

HARRIGAN'S NEW PLAY.

Edward Harrigan presented a new play during his engagement at the Academy of Music in Jersey City recently. The piece had been played previously for one night in Paterson. My Son Dan is the title of Mr. Harrigan's latest effort. It is in three acts, and the action is laid in New York city. A master hand has carefully blended homely pathos and paternal love with crisp and delightful humor, making the play a continuous story of interest and incident.

Larry Logan, a shoemaker, has a son Dan, whom he adores. Dan enjoys the supposed friendship of Frank Gilson, a neighbor and son of Robert Gilson. There is, however, a bitterness between the fathers of these youths which leads to trouble. Young Gilson is smitten with Dan's sweetheart, Carrie Tuttle, and does several wicked things of which Dan is accused, but in each case triumphs through the intervention of friends. Dan, who might give damaging evidence, agrees to leave home secretly for a few months in order to accommodate an old friend, who is in fear of indictment. As Dan goes young Gilson enters the former's home and steals \$100 from a desk, money which old Logan had laid by to pay off a carpenter's debt. Young Gilson lights a match while looking through the desk for the money, and leaves his match-box, which contains his initials, on the desk.

When the son's absence becomes known and the money is missed, the carpenter comes in and asks for the payment of his bill. A neat piece of business occurs here. The servant girl is sent to bring the money, but returns and says there is no money there. Larry Logan is staggered by the double blow of misfortune, but he laughs, and pulling out a roll of bills, which had been given him by the sick committee of a shoemakers' union, he hands it over to the carpenter, saying that Dan had played a joke on all hands by removing the money from the desk and giving it to his father. Then young Gilson changes the figures in Dan's accounts with the aid of chemicals and places the bottle containing the acid in Dan's desk. Mr. Tuttle, Dan's employer, is loth to believe anything wrong about Dan, but the proof is overwhelming; he discharges the young man and commands his daughter to break off the match.

The druggist who sold the chemicals appears on the scene, recognizes young Gilson as the man who purchased them, and the truth comes out. Larry Logan's rich uncle dies and leaves him \$30,000, the lovers are reunited and young Gilson goes to jail.

The play is in three acts. Mr. Harrigan's delineation of the good natured shoemaker is one of his best impersonations. He sings two new songs, "Only a Tear" and "Little Old Dudeen." Dan Collyer plays a lawyer; George Merritt a doctor, and Harry Fisher the villain. Fred Backus plays Dan, and James Cassidy does Frank Gilson; Dave Braham, Jr., and William Hanley are the sick committee; Hattie Moore, as the doctor's wife; Jane Burby as Carrie Tuttle, Carrie Collyer as Susie Sanders, all help to make the new piece a go.

ELKS ENTERTAINED.

On the evening of Sept. 27 members of the New York Lodge, No. 1, B. P. O. Elks, visited Elizabeth Lodge, No. 289. There were about two hundred in the party, and two special cars had been attached to the train for their accommodation. Arriving at Elizabeth the party was met by Drake's band, led by Past Exalted Ruler Drake, of Elizabeth Lodge, and marched to the Veteran Zouaves' Armory, where the social was held. All along the line of march vari-colored lights were burned and the streets were lined with people.

Exalted Ruler George A. Squires, of Elizabeth Lodge, opened the social, after which Judge

McCormick delivered the welcoming address. Mr. Squires then presented New York Lodge with a handsome gold-framed painting of an elk's head, surrounded by a laurel wreath, which was accepted by Thomas F. Brogan, Exalted Ruler of New York Lodge. A. C. Moreland, the Past Grand Secretary of the Order, was chosen chairman of the social session, and the fun began. The social was voted a grand success.

On the platform were Judge McCormick, of Elizabeth Lodge, Mayor Rankin, of Elizabeth; General George O. Eaton, of Helena, Mont.; Lodge, No. 193; Brother Mason, Past Exalted Ruler of Washington, D. C.; Lodge, No. 15; and James J. Armstrong, Past Exalted Ruler of New York Lodge, No. 1. Speeches were made by all.

The entertainment portion of the social was contributed by Frank Mordaunt, who recited "Shall America Rule?" and "Hello!" Brother Katzenstein, who rendered a piano solo; Frank Sommers, who gave a banjo solo; Hubert De Lappe, who recited; Mack and O'Day, who gave part of their plantation sketch; Nick Engel, who sang comic songs; John W. Myers, who did a song and dance; C. W. Littlefield, whose voice was heard to advantage in "Roll On, Silver Moon," and whose "take off" of a young girl singing "Sally in Our Alley" was great; O'Brien and Moulton, of the National Trio, who rendered several parodies; Fred Wilson, who recited two very pretty pieces of his own composition, and Tom Ballantyne, who gave a comic recitation.

When it was time for the 11 o'clock toast, the band in the Armory struck up "Auld Lang Syne," which all present sang with a will, glasses were raised, and "Here's to our absent Brothers," the great Elk toast was drunk and all were ready to return home. Lines were formed in front of the Armory, and headed by the band, the march to the depot began.

Among the Elks present were: James J. Armstrong, T. F. Brogan, Frank E. Whitmarsh, W. W. Shannon, Thomas F. Dare, Sam. L. Tuck, John J. Shannon, H. F. Mulvaney, George W. Ryer, John Ryer, Ed. Innett, Fred. D. Steck, W. C. Nellis, Frank F. Goss, George F. Quélet, Fred. Wilson, E. F. Tucker, C. W. Littlefield, Hubert De Lappe, James C. Shannon, Dave Reed, Joseph M. Dorcy, George W. Hilbert, Prescott Bullock, F. T. Disney, A. S. Patterson, William O'Day, W. G. Mack, Nick Engel, Frank Bryan, Philip P. Benedict, E. Katzenstein, Gilbert E. Moulton, Ed. Leach, Arthur H. Whitney, Clarence E. Marten, C. F. Doherty, D. O. Underhill, W. S. Moore, Charles A. Tubbs, A. C. Moreland, Frank Mordaunt, James J. Armstrong, Captain J. J. Brogan, Gus Heckler, George W. June, Fred W. Kensill, George O. Eaton, Dominick Leonard, Elisha Gregory, M. O'Melia, Loney Haskell, Frank Sommers, John P. Hogan, Len Spencer, B. Usher, C. F. Beesly, Charles A. Udell, Royal Hawkins, Ed. Coppers, J. N. Ryan, Ed. Herbert, and Charles Constantine.

New York lodge held a social session at their Lodge Room at the corner of Twenty-seventh Street and Broadway on Sunday evening, Oct. 6, and all Elks, whether members of the New York lodge or otherwise, were invited to attend. The benefit of New York Lodge No. 1 will be held the latter part of October.

HOW HE DODGED THE SHERIFF.

A musician named Miller, who was a member of a company playing O'Grady's Mishaps, which stranded in Monticello, Ill., a short time ago, became frightened on hearing that an attachment was to be issued, and for fear of losing his clothes, put on everything he owned including four pairs of trousers, five vests, four coats and a linen duster. To add to his misery the thermometer stood at 98° in the shade.

BOOKS REVIEWED.

"A Handbook of the Drama." By P. J. Cooke, dedicated to Sir Henry Irving. The Roxburghe Press, London. Price, half a crown.

This volume, which assumes to present the philosophy and teaching of the Drama, is the work of a lecturer on elocution and the drama to various metropolitan institutions. The author believes it will be of advantage and utility to the embryo dramatic author, critic and playgoer.

The book is introduced by an essay on the remarkable progress of the drama, and its occupancy of a place among semi-scientific studies, the history of the theatre being carefully traced. The author then takes up the subject of criticism, and advancing the theory that while there are standards of estimate to all other arts, observes that there is no standard as to the theatre, and therefore no scientific criticism of the drama. He complains that men charged with the duty of dramatic criticism generally lack thorough knowledge of dramatic history, and that in London, as elsewhere, the dramatic columns of the newspaper are influenced by the advertising columns.

In chapters on dramatic authorship, Mr. Cooke assembles many truisms as to playwriting, and like many writers before him, endeavors without success to tell how a successful play should be written. Beyond a statement of elemental rules that every student has read, no light has been shed upon an art which even the most gifted dramatists themselves cannot explain or give prescriptions for, while they can skillfully illustrate it in the play itself. Mr. Cooke interestingly argues that the drama is a great educational instrumentality, and speculates upon the influence of the so-called society play upon the drama generally. He holds that the society play has been the means of giving a sensitive medium to our drama, by which a higher dramatic ideal is connected with the broad comedy of the old schools, with an enlargement and development of mental emotions not previously analyzed in the theatre.

A practical chapter of the book, written by Edmund Browne, barrister-at-law, treats of the English law of copyright in its relation to dramatic works. Mr. Browne, while admitting that the law of copyright is fearfully complicated and in some respects hopelessly abstruse, endeavors to make the matter clear to the reader. Copyright, according to Lord Mansfield's definition is "an incorporeal right to the sole printing and publishing of somewhat intellectual communicated by letters," the right "to print a set of intellectual ideas or modes of thinking communicated in a set of words and sentences and modes of expression." "It is detached from the manuscript or any other physical existence whatsoever." The author of these ideas may claim them as his own property, and, under certain circumstances, can claim compensation if his property is stolen or used in such a way that he is deprived from reaping any benefit from it, either pecuniary or otherwise. An author may have the right to ownership before the publication of his literary work as well as after that publication. He has the right to prevent others from publishing it, either in his or their names. He has also the right, after publication, of restricting the number of copies published or printed, and of restraining others from publishing and printing from these copies. But the last "right" is more liable to be violated than the others.

A "dramatic piece" copyright means the sole right of public representation or performance. The copyright of a dramatic piece or musical composition extends for forty-two years after its first performance, which is equivalent to the first publication of a book. The printing of a dramatic piece in a book form does not affect the author's sole right to its performance or representation. The author's consent must be obtained before any performance of his work can

be given. A musical composition published after Aug. 10, 1882, which disallows public performance should have that fact printed upon its title-page.

A dramatic, musical or other author should register his work at Stationers' Hall, for which a fee of five shillings is charged, and the author cannot sue upon any infringement before registration. It is not an infringement of the copyright of a novel to dramatize it for public performance, but should a person multiply copies of the play or dramatized version he will be liable.

The relations existing between England and America concerning the law of copyright are not harmonious. Morgan's "Law of Literature" says: "It appears, first, that an alien dramatic author in the United States, practically and in effect, receives precisely the same protection in his literary property as the citizen can receive in his; and secondly, that by neglecting to comply with American copyright laws the alien dramatic author can actually enjoy greater privileges of protection in his literary property than he could by complying with them."

"Shakespeare's Heroine: on the Stage," by Charles E. Wingate. New York: Thomas Y. Crowell and Company.

An altogether charming book has been written with the above title by Mr. Wingate, who is managing editor of the *Boston Journal*, and for years has been an esteemed critic of the drama. The author has written of the actresses who have played Juliet, Beatrice, Hermione, Perdita, Viola, Imogen, Rosalind, Cleopatra, Lady Macbeth, Queen Katharine, Portia, Katharina, Ophelia, and Desdemona, incidentally, of course, in notable cases, referring to the actors who have played their opposites.

Going back to the earliest and subsequent generations of women identified with these parts, Mr. Wingate seems to have collected and selected every interesting and pertinent fact relating to their stage lives in these characters; and treating of the modern and later representatives of the roles, he has drawn on his own knowledge and judgment for material for note and characterization. The book is essentially a running history of the English stage in its legitimate aspect, yet is written with so happy a pen that it in places seems but a grouping of apt anecdotes, pleasing gossip, gems of criticism, and the threads of romance that influenced the actual lives of so many of the favorites of the stage with whom he deals.

The volume is rich in illustrations, many of them from old and rare prints. Among those pictured are Fanny Kemble, Mrs. Bellamy, Mrs. Gibbs, Miss O'Neill (Lady Bocking), Adelaide Neilson, Charlotte and Susan Cushman, Mary Anderson, Mrs. Abington, Elizabeth Farnen (Countess of Derby), Louisa Bruntton (Countess of Craven), Marie Foote (Countess of Harrington), Louisa C. Nisbett (Lady Boothby), Ellen Tree, Mrs. Robinson, Madame Modjeska, Mrs. Jordan, Mrs. Crouch, Peg Woffington, Helen Faucit (Lady Martin), Ada Rehan, Rose Eytinge, Mrs. Langtry, Mrs. Siddons and Ellen Terry. The book is a valuable contribution to the literature of the theatre, and may be read with enjoyment by everyone interested in the stage.

ROBERT MANTELL'S NEW PLAY.

Robert Mantell began rehearsals of his new play, *The Queen's Garter*, in Providence last week, but will not produce it until after the first of December as it will require special scenery and costumes. It is a romantic drama in four acts by Esmy Williams, the author of *Parrhasius* and *The Husband*, both in Mr. Mantell's repertoire. The scene is laid in the Court of Henri III. of France, and he and Catherine de Medicis and Marguerite of Valois are prominent characters. It is a love story, and in the hero, Rene de Froisac Mr. Mantell is said to have a part particularly suited to him.

CORRESPONDENCE.

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, manager): The White Squadron Sept. 27; matinee and night; business fair. Weather warm and sultry which prevented a full house. A Trip to Chinatown 28; large business.

ANNISTON.—NOBLE STREET THEATRE (R. St. John, manager): House dark week of Sept. 23-28.

SELMA.—ACADEMY OF MUSIC (L. Geismann, manager): Joe Cawthorn in A Fool for Luck 1; good business. Trilby 8.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): A Green Goods Man entertained a fair-sized audience Sept. 27.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Ben S. Thies, manager): Grimes Cellar Door Sept. 24; good house; very creditable performance. A Green Goods Man 28; fair business. Joe Cawthorn 30; Al. G. Field's Minstrels 1.

GADSDEN.—KYLE'S OPERA HOUSE (Charles L. Lason, manager): H. H. Ragan appeared in his popular lecture "Footprints of Washington" Sept. 30 to poor business.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): The season opened at this house with Joe Cawthorn and his comedy co. in A Fool for Luck to fair and appreciative audiences Sept. 27, 28. Lost Paradise 4, 5.—ITEM: Manager McDonald has secured the services of Professor Levin, of Boston, and now has the best orchestra that he has had for several years.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (S. C. Hunt, manager): House dark Sept. 23-30. Georgia Minstrels 30; In Old Kentucky 4.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Ward, manager): PHANTASIA, by local amateurs, 3.5.—BURRAN'S THEATRE (Fred A. Cooper, manager): The Gustave Frohman co. closed a most successful four-weeks' season Sept. 28 in The Minister, by Sedley Brown, who appeared in his original character of Algey. The house will remain dark until 6, when the Frawley co. comes.—ITEM: The Country Girl will be produced on Sept. 29 at New Turner Hall by Carl Berch and Carre Carre Ward, who during the performance are billed to be married on the stage. The Tolbert Concert co. are billed 29-30 at Music Hall.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): After three weeks of darkness Pauline Hall's Opera co. will open this house for three nights and a matinee Sept. 30-2. Large advance sales insure a successful engagement.—OAKLAND THEATRE (J. J. Collins, proprietor; Louis Imhaus, manager): Week commencing 23 By Order of the Czar to very good business. W. L. Gibson and May Nannary made a hit. For week of 30 the farce, Lend Me Five Shillings, and the comedy, Arabian Nights. This low-price theatre has at last taken a hold on the public.

COLORADO.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): House dark week ending Sept. 28. A minstrel show by home talent for the benefit of Athletic Park 30. Big advance sale.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): House dark Sept. 21-28.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): House dark Sept. 30-5.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): General John B. Gordon lectured on "The Last Days of the Confederacy" Sept. 21 to a well-filled house. House dark week Sept. 30-5.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Pay Train 22.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Chauncy Olcott Sept. 26 was well received in The Irish Artist, a comedy-drama introducing good scenery, fine singing and considerable humor. A Ride for Life 27 proved a smooth performance of a melodramatic order introducing Atkins Lawrence as the hero. Walker Whiteside, the young tragedian, made a favorable impression 29 in his interpretation of Hamlet and Othello, matinee and evening. The Gormans, of minstrel fame, in their new farce-comedy The Gillooleys Abroad packed the galleries 30, and kept all in good humor. They are surrounded by a clever co. of singers and comedians, among the latter Arthur Kighy, who managed the Alva Street Theatre last summer and which afforded him some faithful auditions. The Foundling I was well received and incidentally introduced Chis Fitzgerald, Robert Mantell 4, 4.—ELKS: A Girl Up to Date 5. All the grand lodge officers of the Elks will be in attendance at the meeting of the local lodge 4a gathering that never took place before in a subordinate lodge. The following evening they will officially open the big bazaar of the Lodge at the First Regiment armory, an affair that promises to eclipse anything of the kind attempted by any organization.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): Walker Whiteside's initial visit to this city Sept. 26 was a certain success in every way. Chauncy Olcott was received as the legitimate successor of the famed Scamion 27 in The Irish Artist. He made a pronounced hit in his songs. The Foundling 30; tall house. Cissy Fitzgerald was applauded. The Gormans in The Gillooleys Abroad were clever and had ample success 1. An U. O. A. M. entertainment opened the house 3, followed by a most clever presentation of the comical opera Trictrac, under direction of C. Macomber, of Boston, by entirely local talent, and a matinee was given 5 both to full houses. Edward Harrigan 6 in Old Lavender made his usual happy success. Keogh and Adams' The White Rat 7; Old Glory 15; Jack Harkaway 16, 17; Keutz-Santley Burlesquers 18.—THE AUDITORIUM (Parsons and Jennings, managers): Cosgrove and Grant's Old World show did exceedingly well 26-28. The Howard stock dramatic co. opened 30 for a week with dally matinees. The first play was Forgiveness. Harvey's Sons of a Night 7-9, and The Derby Mascot 10-12 complete the next week, and the Tomlinson Comedy co. occupy week of 18.—GOS-SIP: F. Lauren Rees, Bridgeport's well-known actor, has signed with Fanny Davenport for this season. His rise in the profession has been steady and rapid.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunell, manager): Canary and Lederer's The Merry Widow Sept. 27, 28 to fair business. The Foundling 4, 5.—GRAND OPERA HOUSE (G. B. Bunell, manager): The girl I Lick Behind was well presented 26-28 and did the banner business thus far this season. The S. R. O. sign was out every night and on 27 they stopped selling tickets at 7:30 and turned 20 people away. Flynn and Sheridan's City sports co. opened 30 for three days to a large and well-pleased house. The four Nelson Sisters are the principal attraction on the programme. Old Glory 3-5.—ITEM: The cool weather of the past week has increased the attendance at the theatre wonderfully, especially at the Grand, where empty seats are a rarity at the evening performances now.—D. A. Bonta is in town in advance of Robert Mantell, who appears here shortly.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (L. M. Hoyt, mgr): Joe Ott in The Star Gazer Sept. 28; small house. Edward Harrigan in Old Lavender 7.

NORWICH.—BROADWAY THEATRE (Dodge and Harrison, managers): Girl Wanted Sept. 30; Old Glory 1; both to fair business. U. T. C. underlined.—BRAND OPERA HOUSE (L. L. Jackson, manager): Zero 3.

NEW BRITAIN.—RUSWICK LYCEUM (Gilbert and Lynch, managers): The Merry Widow to a good house Sept. 28. Appassionata 29; fair house. Old Glory 3; Robert Mantell in Cornican Brothers 9.—OPERA HOUSE (A. L. Bishop, manager): Allen and West to fair business 28; they closed here. Empire stock co. in repertoire week ending 5.

STAMFORD.—TOWN HALL (F. M. Briggs, manager): Bulb Comedy co. Sept. 23-28 to good business. Edward Harrigan in Old Lavender 8; Robert Mantell 11.

DERBY.—STERLING OPERA HOUSE (J. L. Ungerer, manager): A Ride for Life pleased a large house Sept. 24.

TORRINGTON.—NEW OPERA HOUSE (F. R. Matthews, manager): Howorth's Hibernia 2; big house. Midnight Flood 9; Edward Harrigan 10.

WATERBURY.—JACOBS OPERA HOUSE (Jean Jacques, manager): The musical comedy The Gil-

hooleys Abroad was presented by the Gorman Brothers on Sept. 27 before a fair-sized audience and proved to be very entertaining. Cosgrove and Grant's The Old World Show commenced a week's engagement on 30 to good business.

NEW LONDON.—LYCEUM THEATRE (H. W. Jackson, manager): Old Glory Sept. 30; top-heavy house. Girl Wanted 2; good-sized audience. U. T. C. 3; Edward Harrigan 16; Joe Hart 19.—GAINTRY OPERA HOUSE: Dark week ending 5.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Old Glory 11; Edward Harrigan 15. Mr. Harrigan will present Old Lavender, which has always been a favorite here.

ROCKVILLE.—OPERA HOUSE (J. H. Freeze, manager): A Girl Up to Date 3; fair business. The Midnight Flood 10.—ITEM: Will Fox, who has been with the Scribner and Smith Circus as cornetist in the band, is home for a few days.

WILLMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Walker Whiteside Sept. 27 in Hamlet pleased a good-sized audience. A Ride for Life 1; very good house; general satisfaction. A Thoroughbred 10; Sims of A Night 12; The Brooklyn Handicap 16.—ITEM: A Girl Up to Date could not appear, owing to mislaid baggage, although the co. arrived here.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): The Midnight Flood 9; Thoroughbred 18; Lost in New York 21; Dr. Bill 25; Tannehill and Cronkrite's repertoire co., with Hussar Band 28.

PUTNAM.—UNION OPERA HOUSE (George E. Shaw, manager): Stetson's U. T. C. to crowded and well-pleased audience 2. White Squadron 4.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): The White Rat Sept. 27; fair house. Louis James 28; large audience. 8 Bells 1; big house. Billy Van's Minstrels 2; fair business. Aborn Opera co. 7-12.—HIOI THEATRE (Frank Beresford, manager): All the Comforts of Home appeared 30, 31; good business. Hayes Vandeville co. failed to appear 3-5. In the Foot Hills 7-9; Maloney's Katie 10-12; Onyxum Stars 14-16; Harry Seymour's Barlesque 17-19. The Auditorium has been leased by C. I. Blasinger, of Philadelphia, and is being fitted up as a theatre. W. J. Conway, of Philadelphia, will be manager. Comedies and melodramas will be presented by a stock co.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): The White Squadron Sept. 28; two performances to fair house. Dazzler 30; Al. G. Field's Minstrels 3.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): The White Slave, under the management of Robert and John B. Campbell, drew a good-sized audience Sept. 30. The cast is unusually strong and the play neatly staged. Trilby 2; The Dazzler 3.

GEORGIA.

SAVANNAH.—THEATRE (J. C. Shaw, manager): Al. G. Field's Minstrels Sept. 26 to S. R. O. Best performance of the kind ever seen South. During the entertainment Mr. Field introduced Dan Emmett, the oldest living minstrel and author of "Dixie," which was sung and taken part in by the entire cast. The Lost Paradise 27, 28 should have played to better business. Peck's Bad Boy 30 and matinee; business good. Matinee and night 1, A. M. Palmer's co. in Trilby to large houses. Marion Grey appeared as Trilby and Keuben Fax as Svengali, Propriet Carleton as Tally. Spider and Fly spectacular production 2; S. R. O.; specialties good and numerous.

ROME.—NEVIN'S OPERA HOUSE (James R. Nevin, manager): House dark week ending Sept. 28. H. H. Ragan lectured 1-3.

COLUMBUS.—SPRINGER'S OPERA HOUSE (C. P. Springer, manager): Joe Cawthorn in A Fool for Luck opened the season Sept. 25 to a good house. A Trip to Chinatown 30; fine business. Al. G. Field's Minstrels 30; Trilby 5.

AMERICUS.—GLOVER'S OPERA HOUSE (Bliss Brown, manager): Joe Cawthorn Sept. 26 in A Fool for Luck to moderate business on account of the extreme heat; audience well pleased. Al. G. Field's Minstrels 28; packed house and delighted audience. Trilby 5. Cotton prices are booming and prospects are good for fair business this season.

BRUNSWICK.—L'ARROSIO OPERA HOUSE (M. A. Baker, Jr., manager): The White Slave Sept. 27; fair business. A Fatted Calf 12; Limited Mail 7.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Barhydt and Co., managers): The Passing Show Sept. 24; fair houses. Bunch of Keys 25; light house. Vale of Avoca 27. Extremely hot weather has been detrimental to attractions in general so far this season.

ENGLEWOOD.—MARLOWE THEATRE (B. T. Timmerman, manager): House dark Sept. 30-5.—NEW LINDEN THEATRE (Frank E. Baker, manager): Edith Ellis opened her season here 29 to a crowded house and gave a fine performance, playing Pawn Ticket 20. Frank Cushman's Minstrels were due 1-5, but failed to appear so the house was dark these dates. Clint T. Ford's An American Hero 4-12.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (R. L. Chatterton, manager): In Old Kentucky Sept. 23-28; large houses. Roland Reed 26-28; S. R. O. A Modern Mephisto 1; very light business. Much credit is due every member of this co. for good work under discouraging circumstances.

MT. STERLING.—GRAND OPERA HOUSE (J. M. Murphy, manager): Moore and Livingston's Repertoire co. 6-12.—ITEM: Joe Santy, business manager of the U. and I. co., was left \$9,000 from the Ainsworth Estate, near Watertown, South Dakota.

STERLING.—ACADEMY OF MUSIC (Fred Hempstead, manager): Slattery's Jubilee Singers Sept. 30; largest house of the season.

STREATOR.—PLUM OPERA HOUSE (J. E. Williams, manager): In Old Kentucky Sept. 27; large business.

PEKIN.—TURNER OPERA HOUSE (Phil. Becker, manager): Ada Bodmer in Hoyt's A Bunch of Keys opened the season to a large house Sept. 26, giving general satisfaction. J. C. Stewart's Two Johns 1.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): A. V. Pearson's co. to fair business Sept. 23-28. Trilby 30; large audience. A Modern Woodman cancelled. Cleveland's Minstrels 1; O'Flaherty's Vacation 4; Si Plunkard 7; Old Homestead 9.

CLINTON.—NEW OPERA HOUSE (John B. Arthurs, manager): John A. V. Pearson's co. in the Almaden Sept. 25; poor business; performance fair.—S. R. O.: Two Johns 30; good business; audience well pleased. Dick and Smith, the boy mind reader and hypnotist, 1-3.

PONTIAC.—FOLKS' OPERA HOUSE (R. Folks, proprietor): The Two Johns Sept. 28; large house. Si Plunkard 2; A Cracker Jack 8.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Eldon's Comedians in repertoire Sept. 23-28; fair business. Clara Shuman's Orchestra 2.

MATTOON.—DOLE OPERA HOUSE (Charles Hogue, manager): Vaughn and Martin's Minstrels Sept. 23 after giving a good performance to a good house stranded here. Charles Hopper in The Vale of Avoca 28; fair house; fine performance.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindall, Brown and Co., managers): A Bowery Girl Sept. 27; fair house; general satisfaction. Andy Mann made a hit in his song and dance.

QUINCY.—EMURE THEATRE (Chamberlain, Barhydt and Co., managers): The Spooner Comedy co. Sept. 26-28 drew crowded houses nightly and matinee. Cecil Spooner is a great favorite here, and pleased the large audience with her now kaleidoscope dance. The Garlick burlesque co. in Trilby 30 to big business. Co. strong. The Hustler 1; The Modern Mephisto 3; The Wife 5.

ALTOONA.—OPERA HOUSE (J. H. Plain, treasurer): Ali Baba Sept. 30; packed a large house. Julia Marlowe Taler 8.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Birds of a Feather Sept. 28; light house. Bowery Girl 26; top-heavy house. Bunch of Keys 27; good business. Vale of Avoca 30; poor business. Cotton King 16; Old Homestead 17.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Alabama Sept. 23; large and well-pleased audience. Vale of Avoca 24; small house. A Bowery Girl 27; top-heavy house. In Old Kentucky 1; A Modern Mephisto 2; Charles's Aunt 4; Roland Reed 8.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Roland Reed Sept. 25; poor attendance on account of rain. In Old Kentucky 26; fair house. Conroy and Fox 30, cancelled. Trilby 1; A. C. Gardner 3; Gladys Wallis 3; Cotton King 11; Max Bendix Concert

12; Charles's Aunt 14; Eddie Foy co. 15; Barlow Brothers' Minstrels 18; A. V. Pearson stock co. 21-28.—THE AUDITORIUM (F. E. Berquist, manager): Trilby 1; receipts, \$866.

LITCHFIELD.—RHODES' OPERA HOUSE (Hugh Hall, manager): Season opened with Sharpley's Lyceum Theatre co. Sept. 23-28; good houses; performances good.

MONMOUTH.—PATTER OPERA HOUSE (Webster and Parley, managers): The Tornado Sept. 18; crowded house; performance satisfactory. The Defaulter 20; fair house. Hoyt's A Bunch of Keys 23; large audience and all well pleased. U. T. C. 26 (Salter and Martin); fair audience. A Cracker Jack 5; The Prize Winner 6; Charles's Aunt 7.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Muliken, manager): Hoyt's Bunch of Keys to a fair house Sept. 27. The Hustler 7; William A. Brady's Cotton King 17; Carter's Tornado co. 23; Colonel Robert G. Ingersoll 29; Frohman's Wife co. 31.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): Sallie Hason in A Kentucky Girl drew two good houses Sept. 29. In Old Kentucky 2; Bonnie Scotland 6; Planter's Ward 9; The Prize Winner 13; Tornado 20.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, lessee and manager): Chicago Marine Band Sept. 27 played a popular programme to a large and appreciative audience. Ali Baba 28 was seen by a large audience at advanced prices. Ezra Kendall and John J. Burke kept the audience in an uproar with their new songs and jokes. Pawn Ticket 210; 1; good co.; small receipts.

LASALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): In Old Kentucky Sept. 28; full house and well-pleased audience. Finnigan's Ball 4.

OTTAWA.—SHIRWOOD'S OPERA HOUSE (F. A. Sherwood, manager): A Bowery Girl Sept. 25; packed a crowded house. The Two Johns 29 to medium business. Henderson's Ali Baba co. failed to give a performance 1 owing to the size of the stage. Mr. Sherwood sent complete dimensions of the stage to Mr. Henderson, and Mr. Henderson had two advance men in Ottawa, each of whom stated that everything was all right, and made no objection whatever to the size of the stage. Murray and Mack in Finnigan's Ball 3; Human Hearts 7.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): A Romance of Coon Hollow was presented to good business Sept. 27. The co. is a very clever one, and the performance was a marked improvement over that of last season. Louise Galloway as Georgia Maury was warmly received and made a decided hit in the part. Annie M. Charles as Jean and William Bradley as Uncle Bob both gave clever bits of character work. The other members of the co. worthy of mention were W. D. Ingram, Walter Kelly and William McCready. The "darker hands" carried by various companies are rather an objectionable feature for this section of the country. A Pair of Kids 5; Pawn Ticket 210 underlined.—ITEM: George Winnett, agent of A Pair of Kids, is in the city.—Manager Cline has had four companies cancel their engagements during the past week, two on account of deaths of leading members of the cos. and two on account of change of route.—George B. Beckley, of Buffalo Bill's Wild West Show, expects to return home next week.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Helene Mora and an excellent co. in A Modern Mephisto Sept. 28; delighted a fair-sized audience. The singing of Helene Mora was greatly enjoyed. Columbia Opera co. in Said Pasha 1 gave a good performance to a fair house. The Hustler 8; Pawn Ticket 210; 19; Bowery Girl 15; Charles Frohman's co. in Sowing the Wind 16; Minnie Maddern Fiske 22; Clara Morris 26; Gus Hill's Novelty 31.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Coon Hollow Sept. 28; fair house; fine performance. Clean Sweep 9.—ITEM: Emmons Wise is here organizing the Daisy Claxton Specialty and Novelty co. The co. is booked solid through Illinois, Missouri, Kansas, Arkansas and Iowa. The following is the roster of the people so far engaged: The Partellon, Charles and Will; George Boyd and Will Nelson; the Grosberns, Marguerite and Fred H.; Charles P. Rich, Blanche Lea, Millie Cerito, Etta Cole, Ed. and Jessie Foley, and Mr. and Mrs. Ed. Hutchins. The co. will number about eighteen people.

TERRE HAUTE.—NAVY'S OPERA HOUSE (James B. Dickson, manager): Holden Comedy co. Sept. 30-5 at popular prices to fair business.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Birds of a Feather Sept. 26; fair-sized audience, but rather indifferent performance. Pawn Ticket 210; 8; Land of the Midnight Sun 26; Colonel Ingersoll Nov. 1.

CONNEERSVILLE.—ANDER THEATRE (D. W. Andre, manager): Birds of a Feather Sept. 28; good house and satisfactory performance. Flag of Truce, return engagement, 2; Schubert Symphony Club and Ladies' Quartette 9.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Horace Mitchell in A Flag of Truce Sept. 30; two nights, good business. Anna Eva Fay 3-5; Texas Steer 8.

MONTPELIER.—GRAND OPERA HOUSE (C. M. Murphy, manager): The Columbia Opera co. in Said Pasha Sept. 30; good house and excellent performance. Chorus above the average. The Two Johns 11; Frank S. Division in Farmer Hopkins 15.

LA FAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): O'Flaherty's Vacation 3; Sadie Jackson cancelled 8.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): House dark week of Sept. 23-28; Barlow Brothers' Minstrels 3.

ROCKVILLE.—OPERA HOUSE (D. Strouse and W. White, managers): A Clean Sweep 4.—CARLISLE HALL (D. Carlisle, manager): Dark 30-5.

PORTLAND.—AUDITORIUM (A. D. Ulster, manager): Holden Brothers Comedy co. Sept. 23-28; fair business; good co. at popular prices. Barlow Brothers' Minstrels 1; house dark week of 7-12. Flag of Truce 16.

EVANSVILLE.—GRAND (King Cobbs, manager): After a two weeks' darkness the Grand opens with The Old Homestead 3.—PHOEBIA (T. J. Groves, manager): Coon Hollow 29; packed house. Ward and Vokes 4.

COLUMBIA CITY.—TUTTLE'S OPERA HOUSE (J. E. Fagan, manager): The New Si Perkins Sept. 30; good house.

MUNCIE.—WYSON GRAND OPERA HOUSE (H. R. Wyson, manager): Daniel Sully Sept. 28 in A Social Lion to a good house. Hal Reid in Human Hearts 26; good house.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): House dark week ending 5.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, proprietor): Jessie Mae Hall opened Fair week 30 in Princess of Patches to a large and delighted audience; performance gave entire satisfaction.

ALEXANDRIA.—THEATRE (E. O. Clinton, manager): Columbia Opera co. in Said Pasha Sept. 27; performance excellent; attendance good. Flag of Truce 4.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Daniel Sully and co. in A Social Lion Sept. 26; Old Homestead 1; both to fair houses. Rose Hall Folly co. 3; Kate Emmett 12.

NEW CASTLE.—ALCAZAR (J. F. Thompson, manager): The Bull Fighter to fair business 27; good performance. Human Hearts 9; Midnight Watch 11, 12; Marie Sanger 14.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Daniel Sully in his new play, A Social Lion, Sept. 25; small house. Performance very unsatisfactory. Rose Hall 4; Zozo 17.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Passing Show to large business Sept. 26, and gave an improved performance over last season. Cherish Simpson's vocal specialty with a chorus response from the balcony by a boy with a beautiful tenor voice, and the bar-footed Trilby dance by the Leigh Sisters were the hits of the evening. The Bostonians 29 presenting Robin Hood and Prince Aramis to large business and delighted audiences. Cleveland's Minstrels, with their two hands and drum corps, drew a good audience 30. Sallen Nasar's Arabs and the singing of Karl Alti, who possesses a wonderful tenor voice, made decided hits. Americans Abroad 1, 2; Gladys Wallis 3; Too Much Johnson 4; Cotton King 5; Charles's Aunt 8; Rush City 9; Lillian Lewis 15.—GRAND OPERA HOUSE (William Foster, manager): The Bull Fighter to fair business 27; good performance. Human Hearts 9; Midnight Watch 11, 12; Marie Sanger 14.

COUNCIL BLUFFS.—THE NEW DOWNEY (Elliot Alton, manager): W. S. Cleveland's Minstrels after-

noon and evening 28; crowded houses. They also repeated the performance Sunday night to a good house.

MARSHALLTOWN.—ADORN THEATRE (C. Speers, manager): Roland Reed in The Politician drew a good house Sept. 28; audience well pleased; excellent performance. Cleopatra Strangers, the twentieth century woman, was well acted by Isadore Rush. The Wife 30; Cotton King 4; Salter and Martin's U. T. C. 9; Conroy and Fox 10; Derby Winner 18; Eddie Foy 21; Jolly Old Chums 24; The Old Homestead 30.

DECORAH.—GRAND OPERA (C. O. J. Weiner, manager): Joseph Le Brandt and co. in repertoire Fair week Sept. 27-30 to very large houses. The Old Homestead 18.—STEVENS OPERA HOUSE (George Higgins, manager): Lee Johnson's Minstrels 23-28; small business. Andrews co. 26, 27; fair business.—ITEM: Acting Manager Morse, of the Grand, is hard at work booming The Old Homestead, which will do a large business.—The Grand Opera House orchestra, directed by J. J. Kovarik, is doing very efficient work.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Almaden had a large audience Sept. 28, its second appearance in this city. Cecil Spooner opened 30 to big business, being a favorite here.—ITEM: The Christie and the Miller orchestras have combined for Opera House playing only, and co. managers say this house now has the best music of any one-night stand in the country. Mr. Miller and Mr. Christie divide the use of the baton between themselves.

BOONE.—PHIPPS OPERA HOUSE (J. J. Kirby, manager): The John Stapleton co. in The Wife to a good house Sept. 28; excellent performance. Blind Boone 5.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (John B. Henderson, manager): Cleveland's Minstrels drew a big house 1. Edwin Rostell 2, 3; this was his first appearance here; business was fair and he made a good impression. Gladys Wallis 4; Too Much Johnson 5; The Wife 2; The Cotton King 8; Charles's Aunt 9; Rush City 9; Salter and Martin's U. T. C. 12.

DAVENPORT.—BUTTS OPERA HOUSE (Charles T. Knott, manager): The Passing Show had an excellent house Sept. 25; performance fine. Conroy and Fox packed the house 29. Trilby 2; Modern Mephisto 4; Cotton King 6; Charles's Aunt 7; Human Hearts 8; Lillian Lewis 9; Rush City 11.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): Letitia gave a pleasing monologue entertainment Sept. 25 to a good house. Cleveland's Minstrels 2; big business with their great co. of sixty people. The Clara Shuman Ladies' Orchestra 3; The Wife 8.

ANAMOSA.—GRAND OPERA HOUSE (C. R. Howard, manager): Fred J. A. Riche, hypnotist, 1, 2; good business; satisfactory performance.

FORT MADISON.—EDINBURGH GRAND (U. H. Salisbury, manager): Dark week ending Sept. 28.

SIOUX CITY.—PEAVY GRAND (A. Reall, manager): Gladys Wallis in Fanchon Sept. 23 drew a large house. John Stapleton co. presented The Wife and Americans Abroad 26, 27 to S. R. O. Rush City 24, 25 did a large business. Sam T. Jack's co. in The Bull Fighter 28; satisfactory

SUCCESS FROM THE START

Turned Them Away—Detroit Last Week

AN AVALANCHE OF FUN—

Pronounced by Managers, Press and Public Everywhere

THE FUNNIEST OF THEM ALL

JOLLY OLD CHUMS

THOS. J. GRADY

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Address CHAS. R. BUGBEE, Manager, HAVLIN'S THEATRE, Chicago, Oct. 6-week.

houses.—ST. MARY'S HALL (F. J. Schütz, manager): Dark week of 30-5.

PLAINFIELD.—STILLMAN THEATRE (Rich and Macder, managers): Girl Wanted Sept. 29; medium house George Monroe in All the Comforts of Home pleased a large audience 3; Lizzie Evans in repertoire 14-19; George Thatcher 21.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (Fred. F. Proctor, manager): Hoss and Hoss with N. S. Burnham and Joseph Conyers in the parts formerly played by Willie Collins and Charlie Reed drew a large house Sept. 30. The performance was repeated 1 to an audience much smaller. Herrmann the Great 2; Rice and Barton 3; 4; The Silver King 5; Lewis Morrison's Faust 7; 8; HARRIS BLANCHARD HALL: Charles Dickson and a small but well balanced co. appeared in Other People's Money 30. The audience was small, but delighted with the performance. The co. disbanded here. Shore Acres 4; 5; Country Circus 8; 9; Vale's Twelve Temptations 13; Salvini in repertoire including The Three Guardsmen and Don Cesar de Bazan underlined later. GAIETY THEATRE (Agnes Barry, manager): This house was too small to seat or even furnish standing room for the crowd that gathered 1 to see the first of nine performances by Fred. Rider's Night Owls. The programme began with a burlesque. A Pack of Cards introducing the whole co. headed by Florence Miller. The olio included songs by Blanche Walworth, The Druid dance, Gordon and Lick, musical team; The Broadway Chappies, Lew H. Carroll, punster; Saharot, high kicker; Sam Collins and Vinnie Henshaw and Princess Kaka Kaka in Oriental dances; Harry Morris' Twentieth Century Maids 7. Gossar: The Proctor-Souther litigation was resumed before Referee Eaton this week and the first cause has been left to him to decide as to which side shall pay the costs. PERSONAL: Carrie Turner Mack occupied a box at Charles Dickson's performance 30—W. B. Gross, who is in advance of Shore Acres, made his headquarters at the Albany Press Club, of which he is a valued member.

ROCHESTER.—LYCUM THEATRE (A. E. Wolff, manager): House dark Sept. 30-2. Thomas Q. Seabrooke and co. in A World of Trouble, 3-5; large and well-pleased house. Sol Smith Russell 7-9. Gossar: The Proctor-Souther litigation was resumed before Referee Eaton this week and the first cause has been left to him to decide as to which side shall pay the costs. PERSONAL: Carrie Turner Mack occupied a box at Charles Dickson's performance 30—W. B. Gross, who is in advance of Shore Acres, made his headquarters at the Albany Press Club, of which he is a valued member.

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Reis, managers): House dark Sept. 30-5. Charley's Aunt 8, 9; Sol Smith Russell 10; Walker Whiteside 11, 12.—BASTARD THEATRE (Frank D. Hennessy, manager): Joe Hart to fair business 27, 28. Thomas Q. Seabrooke 30-1; good attendance. Captain Paul 7-9; Jefferys Lewis 10-12.—H. R. JACOBS' OPERA HOUSE (George A. Edes, manager): Dan McCarthy to fair business 30-2. Hoss and Hoss 7-9; Ride for Life 10-12.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Maude Hillman closed a week's engagement Sept. 29 to fine business.

HORNELLVILLE.—SHATTUCK OPERA HOUSE (S. Onoski, manager): The Flora Stanford co. closed a week's engagement in repertoire Sept. 29; business fair. J. E. Toole in Killarney and the Rhine 1; moderate house.

OWEGO.—WILSON OPERA HOUSE (C. B. Dean, manager): The Midnight Flood Sept. 29; large house; performance fair.—ITEM: Virginia Bray joins the co. 1.

ITHACA.—THE LYCUM (M. M. Gustadt, manager): The Sphinx Sept. 25; Charley's Aunt 27; both to good houses. Thomas Q. Seabrooke delighted a full house 2. Salvini 10, 11; Town Topics 16; Twelve Temptations 18.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): The Midnight Flood Sept. 27; good business.—ITEM: The manager has booked for Waverly Opera House a very fine line of attractions this season.

GLENS FALLS.—OPERA HOUSE (F. F. Flynn, manager): Shore Acres Sept. 30; crowded house; performance excellent. Wang Comic Opera 10.

FISHKILL-ON-HUDSON.—PRATT'S ACADEMY OF MUSIC (Peattie and Clark, managers): Puck's Comedians Sept. 23-29 in repertoire to fair houses. The co. disbanded 29 but will reorganize again with a first-class co. A grand concert was given by the Wheeler and Wilson Band under the auspices of Beacon House Co. to a well-pleased house 30. Tony Farrell in Garryowen 3; German Brothers in Gilhool's Alrood 9.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Minerva Dorr as Niohe Sept. 30; poor business. Niohe is a laughable, well-written comedy drama which pleased the audience. The co. is a strong one and deserved better patronage. Pendleton's Operatic Minstrels 1; fair business; performance good. Lillian Kennedy 14, 15. Gorton's Minstrels 19.

UTICA.—OPERA HOUSE (H. E. Day, manager): Shore Acres Sept. 29; large and representative audience who were delighted with the performance. Joseph Hart, supported by an excellent co. presented A Gay Old Boy 30 before a large audience, who greatly enjoyed the performance. Flora Irwin and Will H. Sloan were most pleasing. The costumes and scenery were fine. Walker Whiteside 9; The Welsh Ladies' Choir 10.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Shore Acres Sept. 27; audience delighted; S. R. O. Joe Hart 3; Lewis Morrison in Faust 16.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Lillian Kennedy in A Midnight Frolic to good business Sept. 30. Joe Hart Comedy co. in A Gay Old Boy played a large audience.

KINGSTON.—ACADEMY OF MUSIC (C. D. Carter, manager): Reed and Robison Comedy co. to large business Sept. 26-28.

LITTLE FALLS.—CROOKHIT OPERA HOUSE (W. H. Crookhit, manager): Rice and Barton's McNoodel and Poodle co. 10.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Dr. Wharton, lecture, 1; business fair. Maude Hillman week of 16. Miss Hillman is very popular in this city and will do a large business.

PLATTSBURG.—THEATRE (W. A. Drowne, manager): James O'Neill Sept. 27 presented Virginia to a delighted audience. Lewis Morrison's Faust 2 to a large house, but the performance was not as good as former seasons. Charles Dickson cancelled, having closed at Albany 1; Rhea 9; Wang 11.

LYONS.—MEMORIAL HALL (John Mills, manager): Middaugh's comedy co. Sept. 30-2 appeared in My Lady Mabel, The Little Corporal and East Lynne to good business at popular prices. Hoss and Hoss 12.

Hudson.—OPERA HOUSE: Rice and Barton made a big hit in McNoodel and Poodle 1. Carl Haswin in The Silver King 4. Howard Stock co. in repertoire 7-12.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): J. E. Toole in Killarney and the Rhine to a small but well-pleased audience 2. Hanford, Spencer and O'Brien 16.

NORWICH.—CLARK'S OPERA HOUSE (L. and A. Babcock, managers): Minerva Dorr as Niohe Sept. 28; small house; delighted audience.

NEWBURGH.—ACADEMY OF MUSIC (Fred. W. Taylor, manager): Edward Harrigan in Old Lavender played to the largest house here this season and as usual made a popular success. The Silver King to light business 3. Old Glory 7; Shore Acres 11; Zero 14; Jack Harkaway 16.

YONKERS.—MUSIC HALL (William J. Bright, manager): Chauncey Olcott in The Irish Artist Sept. 29, full house. Edward Harrigan in Old Lavender to S. R. O. 30; performance excellent. The Gormans 7; Shore Acres 9.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechie and Mather, managers): Middaugh Comedy co. week of Sept. 23-29 in repertoire, business good; performances satisfactory. Powell magician 3; Lillian Kennedy 9, 10.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): J. E. Toole in Killarney and the Rhine pleased an audience of fair proportions Sept. 30. Trilby's Baby 4.—ITEM: An amateur minstrel co. has been organized here by A. J. Cook, teacher of vocal music from Olean, N. Y. It is expected to give performances some time next month, probably about Nov. 15, 16, the receipts to go to some charitable institution in this city, to be selected by a vote of the audience.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Amie Sally 3; light business. A Gay Old Boy 4; Minnie Lester 7-12; Morrison's Faust 14; Church Benefit 16, 17 (home talent); Oliver D. Byron 18.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Herrmann Sept. 28; large house. Lillian Kennedy 27, 28 with minnie in A Midnight Frolic at popular prices; good houses. Joseph Hart in A Gay Old Boy 2 played a fair house. Hoss and Hoss 5; Robert Gaylor 9; Salvini 17; Country Circus 19; Roland Reed 21; Wang 25.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Minnie Lester co. opened Sept. 30 for a week playing to crowded houses. Country Circus 7; Rice and Barton 9; Lewis Morrison's Faust 12.—ITEM: The box-office was broken into Tuesday night but nothing taken as the burglars were frightened off by Manager Neff.—The Minnie Lester co. are playing Pawn Ticket 20 under the title of Madge.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): Lewis Morrison's Faust co. gave a very satisfactory performance to a large house 3. The electrical and calcium light effects were very fine. The Middaugh's Musical comedy co. 7-12. Gorman Brothers in Gilhool's Alrood 14.—SARATOGA OPERA HOUSE (A. L. Churchill, manager): Reed and Robinson in repertoire 7-9.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Hall,

manager): Shore Acres to a crowded house Sept. 28; fine entertainment.—ITEM: Professor Lee, the hypnotist, opened a week's engagement Sept. 30 to good business, which is increasing nightly. He gives one of the most laughable and enjoyable entertainments ever seen in this city. Twelve Temptations 15.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Powell magician, 5.—ACADEMY OF MUSIC (Olean Music Co., managers): Flora Stanford opened Sept. 29 for a week in repertoire presenting The Soldier's Sweetheart to good business.—ITEM: Local Manager Harrington, of the Opera House, left 2 for Williamsport on business connected with the house managed by Wagner and Reis there.

PEEKSKILL.—DREW OPERA HOUSE (F. S. Cunningham, manager): Edward Harrigan in Old Lavender to a crowded house 1, notwithstanding opposition of a large fireman's parade; audience delighted.—ITEM: Manager Hanley informs me that the Edward Harrigan co. is going to play a return date this season at the Depot, in Mr. Harrigan's new play, My Son Dan, which by the way, Mr. Hanley says is a winner. Shore Acres 10; Oliver Byron in Ups and Downs of Life 15; Eugene Tompkins' Black Crook 21.

CORTLAND.—OPERA HOUSE (Warner Road, manager): Niohe Sept. 28; small house; performance fair. Bells of Conscience 7.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager): Calder's Span of Life co., Sept. 27; poor performance to fair business. Billy Van's Minstrels 15.

GOLDSBORO.—MESSENGER OPERA HOUSE (R. H. Griffin, manager): Span of Life Sept. 28; good business; performance excellent.

WILMINGTON.—OPERA HOUSE (S. A. Schlow, manager): The Span of Life was presented Sept. 30 to a good house. Effie Ellard 9.

ASHEVILLE.—GRAND OPERA HOUSE (Thrash and Pearson, managers): Grimes' Cellar Door 1; small house.

NORTH DAKOTA.

GRAFTON.—OPERA HOUSE (W. W. Robertson, manager): House dark week of Sept. 23-28.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The theatre was dark for week ending Sept. 28. Ovide Musin 1; Lincoln J. Carter's The Tornado 3; War of Wealth 21; The Dazzler 26; Dan Sully in his new play, O'Neill of Washington, D. C. 30.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): The Fatal Card to fair business Sept. 24, 25. The melodrama is intensely interesting and full of strong situations. The third and fourth acts particularly being most effective. The cast is a thoroughly competent one and brought out the situations to the best advantage. Kathryn Osterman, the leading lady, does good emotional work and is natural and artistic in her method. Bonnie Scotland 26; fair business. The drama was thoroughly enjoyed and well interpreted. Anna Eva Fay to a large and well-pleased audience Sunday evening, Sept. 23. Roland Reed 14; Clara Morris 17; William H. Crane 20; Gladys Wallis 31.—PARK THEATRE (Harry E. Feicht, manager): A. V. Pearson's Repertoire co. to good business 23-28. The six plays, with all the necessary scenic and mechanical effects, were well staged and played and gave ample satisfaction. Wild West and Scout 30; S. R. O. The sensational effects fully satisfied all lovers of border drama.—MURMUR HALL (Soldiers' Home): Bonnie Scotland appeared to a crowded and highly pleased audience 25. The play abounds in strong climaxes which were effectively presented. The genuine Scotch pipers and dancers were pleasing features. London Belles 10; The Rising Generation 18; South Before the War 24; The Tornado 29.

NEW LEXINGTON.—SMITH'S OPERA HOUSE: Dark Sept. 23-29.

WASHINGTON C. H.—OPERA HOUSE (Wilson and Welshimer, managers): Coon Hollow Sept. 25; good business; Grimes' Cellar Door 10.—ITEM: The advance sale for The Scout insures a good house. The Opera House under the new management is very satisfactory to our theatregoers.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): The Baldwin Melville co., who have been occupying the house for the past week in repertoire, closed its engagement Sept. 29 to the largest business in the history of the house. The co. is larger and stronger this season than ever before. May Clement in The New Dominion 5.

LIMA.—FAUBOT OPERA HOUSE (W. A. Livermore, manager): Jolly Old Chums appeared to a fair house Sept. 27. Barlow Brothers' Minstrels 28; small house, undoubtedly due to a report that the co. had stranded in Sandusky. The Barlow Brothers state that they are doing a good business and are far from stranding. They simply lay off one day, jumping Fostoria, which was perhaps the foundation of the rumor.

UPPER SANDUSKY.—OPERA HOUSE (Virgil Gibson, manager): Al. G. Field's Darkest America Minstrels Sept. 28; packed house; general satisfaction; one of the finest on the road.

TROY.—OPERA HOUSE (Lee and Tamplin, managers): Fremont's Dixie Players week of Sept. 23-29 in A Texas King, Fun on the Bristol, The Black Flag, Rocky Mountain Walt, Hazel Kirke, Little Lord Fauntleroy; performances and business fair. Willis' Two Old Cronies 14.

TIFFIN.—OPERA HOUSE: Dark Sept. 23-28.

MARYSVILLE.—CITY OPERA HOUSE (J. F. Pearse, manager): The ideals closed a big week's engagement Sept. 28, the S. R. O. card being displayed nightly.

CANAL OVER.—B. 4 OPERA HOUSE (Beiter and Cox, managers): Mr. and Mrs. J. C. Nugent, assisted by local talent, presented The Humdrick Sept. 21 to the largest house of the season. Al. G. Field's Minstrels 3; Bunch of Keys 12; The Smugglers 23; Pay Train 29.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Vogt, managers): The Old Homestead was presented to a crowded house Sept. 30.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Carrie Louis Sept. 23; big business; good co.—MODEL OPERA HOUSE: Dark.—ITEMS: The Burglar comes to the Grand 11.—J. W. Carver has been visiting friends here the past week.

NEWARK.—MEMORIAL AUDITORIUM (Foreman, Roschrough and Sowbry, managers): Corse Payton co. opened for a week Sept. 30 in Parisian Princess to good business.

CARROLLTON.—OPERA HOUSE (Rutan and Roiey, managers): C. H. Warren co. in repertoire Sept. 23-29; large and well-pleased houses.—MINERVA OPERA HOUSE (George F. Vengling, manager): Robert Wayne co. in repertoire 30; good houses.—ITEM: George Haines joined C. W. Warren co. here to play leading parts.

STUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): A Texas Steer 3; Field's Darkest America 8.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Edos,

manager): Clay Clement in The New Dominion received a cordial welcome Sept. 27. The co. is strong throughout, particular mention being due May Buckley Clayton, Lee Arthur and Minna Graul Adelmar for excellent interpretations. Sowing the Wind 3; Horace Mitchell in A Flag of Truce 10.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The Wolford, Holmes and Spendow co. to full houses at popular prices Sept. 25-28. Their repertoire includes The Smuggler, Train Wrecker, and Mystic Mountain.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Darkest America Sept. 29; crowded houses both down and upstairs; strong co.—ITEM: George Tichnor, of Peoria, Ill., joined A. L. Field's Blackest America here.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Waite Comedy co. week Sept. 23-28 to fair business. Field's Colored Minstrels 1; good-sized audience. American Vaudeville co. 12; Two Johns 16; Pawn Ticket 20, 22; Clara Morris 24.

SPRINGFIELD.—GRAND OPERA HOUSE (E. R. Foltz, manager): Helene Mora in A Modern Mephisto Sept. 28; splendid performance to light business. It was Miss Mora's first appearance here, which accounts for the light business. Donnelly and Girard in The Rainmakers 3; Thatcher and Johnson's Minstrels 5.—BLACK'S OPERA HOUSE (Samuel Waldman, manager): The Scout 25; fair business. Corse Payton Comedy co. 30-5 cancelled.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Henderson's Idols closed week of Sept. 23-28 to very successful business at 10, 20 and 30c.

FOSTORIA.—ANDERSON OPERA HOUSE (Campbell and Veon, managers): Coleman and Heagler's Minstrels Sept. 23, failed to appear. Clay Clement in The New Dominion 28 delighted a large and fashionable audience. The Wheel Champion 3; by home talent. Prospect good for Sowing the Wind 7.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): South Before the War Sept. 28; fair house. Scout 9.—ITEMS: The New Grand will be ready to open Thanksgiving Day, when Mexico will be produced.—THE MIRROR is the most popular dramatic paper that reaches this city. Already there is inquiry regarding the Christmas number.

CANTON.—THE GRAND (L. R. Cool, manager): The De Haven Comedy co. closed a week of very successful business Sept. 28. The S. R. O. sign was out nearly every night. Zozo booked for 30 failed to put in an appearance owing to pecuniary difficulties in Cleveland.—ITEM: Percy Wetherell, late treasurer of the Grand, has joined the De Haven co. in the same capacity.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Clay Clement Sept. 23; fair business; good performance. Al. G. Field's Minstrels Sept. 29; good business. Sowing the Wind 3; The President 9; Down in Dixie 12.

SANDUSKY.—NEW NIELSEN OPERA HOUSE (Charles Nielsen, manager): Barlow Brothers pleased a large audience Sept. 28. Their specialties were especially fine. Two Old Cronies appeared to a top-heavy house 1. The Rainmakers 5.—ITEM: C. F. Wisgard, in advance of the Rainmakers, was here 28.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Robert Downing Sept. 25-28; good business. Donnelly and Girard 30-2; good business. Zozo 6-9; Sowing the Wind 10-12.

ZANESVILLE.—MEMORIAL HALL (T. F. Spangler, manager): The De Haven Comedy co. in repertoire week of Sept. 30-3; business good.—OPERA HOUSE (R. D. Schultz, manager): Thatcher and Johnson's farce-comedy, Cupid's Bower, and Twentieth Century Minstrels 4.

COSHOCTON.—OPERA HOUSE (D. R. Keith, manager): Ladies' Minstrels 1 failed to appear, as also the Westerner, booked for 1. The De Haven Comedy co. 7-12; Delmonico's at Six 14.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): On the Road 1; fair-sized audience. U. C. F. 11; Showaway 14; Corse Payton 28-2.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager): John Kernell in McFadden's Elopement and The Alderman to good houses week ending 5.

SALEN.—GRAND OPERA HOUSE (Allen and Atchison, managers): The Ideals played fair week, Sept. 9-14, to big business. A. V. Pearson's White Squadron to a fair house 20, considering extremely hot weather. Warren's co. of Players opened for a week 30; Ladies' Minstrels, local, 10, 11; The Three Guardsmen 14. On Monday evening, 14, Managers Allen and Atchison will complete their five years' lease on the "Grand" and retire. Their successors have not been named. The Three Guardsmen will close the house and lease with the outgoing managers with a grand benefit.

UNRICHSVILLE.—CITY OPERA HOUSE (Elvan and Vanostran, managers): Frost and Fanshaw Sept. 26-29 to light business. Colonel A. O. Rabel Concert co. 30-4 gave only one performance to a small house; performance good. The Westerner, booked for 4, failed to appear. Daniel A. Kelly 10; Delmonico's at Six 15.

BAKER CITY.—HALL (M. G. Goldstein, manager): The Baker City Quartette appeared to a good house Sept. 19. Signor Ferrari and wife 20; fair house. Eunice Goodrich co. in repertoire week of 23-2 to good business. The Pay Train 10; Pringle May co. 14.—ITEM: Manager Goldstein has been very busy lately. Besides running the Hall he has been assistant secretary of the Fair, reporting for the local morning paper, and interested in mining properties.

OREGON.

MARYSVILLE.—CITY OPERA HOUSE (J. F. Pearse, manager): The ideals closed a big week's engagement Sept. 2

and Guard presented The Ramblers 25 to a large and well-pleased audience. Mr. C. H. M. L. 25 to a moderate business. Robert Hilliard in Lost—24 Hours made his first appearance here 30 to a packed house at advanced prices, and a better satisfied audience never left this house. Frederick Warde brought out another large audience. Marie Wainwright 19. All the Comedians of Home 22. Fink Comic Opera co. 24. Charles B. Hanford 30. Professor Keller Nov. 2.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Jule Walters in The Money Order drew a good house and a satisfactory performance Sept. 24. The scenic features were worthy of special mention. In the Footlights did not meet with the favor of a fair house 23. The co. disbanded here, but will reorganize. Daniel Kelley in Outcasts of a Great City 2. Baggage Check 4. Items: Managers Johnson and Clifford, of the Footlights co., after a party at the depot at 2 o'clock in the morning, went before a Justice of the Peace, and a settlement was made with the co. Manager Quirk advanced money to help the managers and their people out and took the managers' cheque and scenery. The next day the co. left for their homes. It was thought at first that the managers intended to leave on the train, but the co. arose and followed them to the depot and refused to let them board the train until a settlement was made.

CARBONDALE.—GRAND OPERA HOUSE (Dad P. Byrne, manager): Ethel Tucker's repertoire co. of 25 28. big business. Their repertoire consists of The Lost Paradise, Over the Top, Called Back, Coast Guard, and The French Woman. Charles Hanford 10. Fanny Rice 14. Items: R. J. Barrett will manage the Academy of Music this season, and as he is enterprising, we expect to see some fine attractions this season.

MINERSVILLE.—OPERA HOUSE (Rochrig and Kear, managers): Daniel Kelley in Outcasts of a Great City opened, the season 1 to good business; performance fair. Amy Lee and Frank Duane in Harum Scarum 10; local. 19. Midnight Special 22. Wild Oats Comedy co. 31-Nov. 2. Items: The management has added four more pieces to their orchestra, making it nine pieces in all.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): A Trip to the Rockies, booked for Sept. 29, failed to appear, and a large throng who had procured advance seats were disappointed. Kennedy's Players are doing a fair business in repertoire 30-5. Amy Lee and Frank Duane 7. Tony Farrell 12. CENTRAL MUSIC HALL (Schaefer and Eckhardt, managers): Daniel A. Kelley, Helen Desmond, and an excellent supporting co. returned Outcasts of a Great City to a large and appreciative audience 26. Charles T. Ellis, with a well-balanced co., including Mabel Gardner, a clever young actress, did very good business with his new play, The Alsatian, 28. The Mazie Lewis repertoire co. are attracting large audiences, opening 30 for a week. Midnight Special 12. PERSONAL: Jimmie Reagan, the tenor with Primrose and West's Minstrels, ran up from Philadelphia 20 to visit his mother. John Chamberlain, late with the Baggage Check co., stopped to visit friends here 2 on his way to his Dover, N. J., home. Clifford M. Calverly, the tight-rope walker, has been in town a week or more with friends. He is doing his turn at Trenton Fair this week. Archie Ellis, of the Charles T. Ellis attraction, sends his regards to THE MIRROR.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): The Burglar to fair business Sept. 28. A large and fashionable audience greeted Frederick Warde in The Lion's Mouth 30. J. E. Toole 12. Bunch of Keys 24. Keller 29. Items: The patrons of the house are delighted over the clean and bright appearance that it presents under the new management. New matting has been laid both downstairs and in the first balcony, as well as in the lobby; many additional lights have been added, and the appearance of the whole house has undergone a change.—Professor J. Elmer Grimm, the efficient director of the orchestra, has just received an offer from a prominent repertoire co. to go and to say that he will decline, and will still continue at his post. He will this week add a cello and another violin, making the orchestra number ten pieces.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Limited Mail drew a fair and well-pleased house Sept. 17. McCarthy's Minstrels 19; fair business. A Trip to the Rockies, booked for 23, canceled owing to the illness of Catherine Germaine, the prima donna. The Pay Train, with Florence Bindley in the title-role, pleased a fair house 25. American Gaiety Girls drew a fair-sized audience 28. Walter Sanford's Struggle of Life 1, well-pleased house of fair proportions. The performance was somewhat marred by inability to properly place all the scenery. Robert Hilliard in Lost—24 Hours 3.

SCRANTON.—THE PROTHINGHAM (Wagner and Reis, managers): Joseph Murphy 1, 2 in Shaun Rhue and Kerry Gow to large business. ACADEMY OF MUSIC (M. H. Burgander, manager): Lewis Morrison 25, 26 in Faust to large business. The Wizard of the Nile 27; good business; pleasing all. William Barry 29 in The Rising Generation to a large and well-pleased audience. Ethel Tucker's repertoire co. strong, to fair business. DAVIS' THEATRE (George E. Davis, manager): O'Hooligan's Masquerade 25-28; good business. Maloney's Raffle 30-2; fair business.

LANCASTER.—FULTON OPERA HOUSE (R. and C. A. Vecker, managers): Louis James, assisted by a capable co., pleased a large house in Othello Sept. 26. A Money Order to a fair audience 28. The Mackay Opera co., including Will Daniels, Edward Webb, J. R. Oakley, Harry Lightwood, Ada Palmer Walker, Alma Bellini, and Cecile Lorraine, are doing good business in repertoire of popular operas. The Rising Generation 7. Tompkins' Black Crook 8. Items: M. J. Thomas, late of the Robinson Opera co., has joined the Mackay Opera co.—John Mackay, late of the Deshon Opera co., is business-manager of the Mackay Opera co.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Charles's Aunt Sept. 8; fair-sized and appreciative audience. Lewis Morrison 27, 28 in Faust and Yorick's Love; fair business; but the audience were very enthusiastic 30. Strong, Joseph Murphy 30 in Kerry Gow to a small but much-pleased audience. American Gaiety Girls failed to appear here 2. H-nford, Spencer and O'Brien 4; Joseph J. Sullivan 5. Items: J. W. Chenet, resident manager of the Opera House, has resigned his position to accept resident management of the Syracuse Opera House.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): In the Footlights Sept. 26; fair house; performance unsatisfactory. The Showway to a large and well-pleased audience 28. Hanford's Julius Caesar 5. A Baggage Check 10.

PITTSBURGH.—MUSIC HALL (J. A. MacDougall, manager): Joe Murphy 4.

OHIO CITY.—OPERA HOUSE (C. M. Loomis, manager): The Burglar Sept. 25; good house; performance excellent. Hoyt's A Texas Steer 27 was deservedly greeted by the largest house of the season. Kallfeldt's Orpheum Stars 2; Alice Popple (local) 3; McCarthy's Minstrels 6; V. M. C. A. (local) 10; Powell 12; Hoyt's Bunch of Keys 28; Waite's Comedy co. in repertoire 29-Nov. 2.

MT. CARMEL.—BURBANK POST OPERA HOUSE (Joseph Gould, manager): J. J. Sullivan in Maloney's Minstrels kept a crowded house roaring with laughter Sept. 28. Hanford, Spencer and O'Brien presented Julius Caesar in a very acceptable manner to a large and enthusiastic audience at advanced prices. C. H. Hanford, Elitha Spencer and James Corden received several curtain-calls. Nora O'Brien made a good Fortia. Midnight Special 16. Garland stock co. 21-23.

BELLEFOUNTE.—GARMAN'S OPERA HOUSE (Al Garmann, manager): McCarthy's Minstrels Sept. 25; good specialty performance to a good house. The Showway 1; good scenic performance to a fair-sized and well-satisfied audience; heavy gallery. Items: The number of theatregoers is increasing this year over last.

EAST STROUBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Louise Adelle Sept. 26-28; fair houses.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Kallfeldt and the Rhine 3; Powell 7. The Baggage Check 15. EXCHANGE LYCEUM: Myers' Colored Comedy co. 4, 5.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Daniel A. Kelly gave good performances of Shadow Detective and Outcasts of a Great City Sept. 27, 28. ACADEMY OF MUSIC (John D. Mishler, manager): William Barry with an excellent co. gave a good performance of The Rising Generation 28. Louis James gave a very good performance of Othello to a large audience 29. Billy Van's Minstrels gave a good performance 30. Captain Paul was well produced 30-1. Lewis Morrison attracted large audiences and gave good performances of Faust 2, 3. BIRCH THEATRE (Wallace P. Keller, manager): Jule Walters' Side Tracked 25-28. Sam T. Jack's Original Creoles gave a good performance to large houses 30-2.

CONNELLVILLE.—NEW MYER'S OPERA HOUSE (Charles R. Jones, manager): Thalia Sept. 30-2; poor houses. The Pay Train 4.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): The Hanford-Spencer-O'Brien co. gave a fine production of Julius Caesar to a crowded house Sept. 30. Outcasts of a Great City 3.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (John C. Fish, proprietor): A. Q. Scammon co. in The Burglar 3. Flora Staniford co. in repertoire 10-12. Maloney's Minstrels 17.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Jule Walters' co. in A Money Order Sept. 27; fair business. American Gaiety Girls 28; big upper house and a fair lower one. Maloney's Raffle, booked for 2, failed to appear.

BROWNVILLE.—RICHER THEATRE (L. C. Ritchie, manager): House dark Sept. 23-28.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Byron, manager): Southards-Price Faust to a good house Sept. 28; general satisfaction.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Billy Van's Minstrels Sept. 30; fair patronage; delighted audience.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Middleton and Clifton's Repertoire co. presented the following repertoire Sept. 23-28: Ranch King, Myrtle Fern, Libby Prison, and Roxie to good business. Nellie McHenry and her co. presented her new force, The Bicycle Girl, 30 to a good house; performance good. Sam T. Jack's Creoles 5.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Oiler, manager): Joseph J. Sullivan presented Maloney's Minstrels to a small house Sept. 27. Charles B. Hanford in Julius Caesar 3; Outcasts of a Great City 5.

TYRONE.—ACADEMY OF MUSIC (G. W. Hammersley, manager): McCarthy's Minstrels Sept. 26; fair-sized audience. Merchant of Venice 29; Marie Wainwright 30.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): McCarthy's Minstrels Sept. 27; poor house. Minnie Madden Fiske in The Queen of Liars 28 to fair business. The star won frequent applause. Robert Hilliard 1; light house. Frederick Warde 2; poor business. The Showway 3; fair house. William Barry 8; Midnight Charge (local) 10; J. J. Sullivan 10; Columbia Minstrels (local) 12.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): Hoyt's A Texas Steer 2; excellent business; performance good. The Pay Train 12; The Showway 14; Lady Minstrels 17; The Hustler 21; Keller 30.

MAUCH CHUNK.—OPERA HOUSE (John H. Faga, manager): Hanford, Spencer and O'Brien in Romeo and Juliet Sept. 27; business very good; performance fine. O'Hooligan's Masquerade 30; business good; performance good. Joseph Murphy in Kerry Gow 31.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Mill, house, manager): Florence Bindley in Pay Train 2 to a large and well-pleased audience.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammersley, manager): Charles T. Ellis in The Alsatian Sept. 26; fair business. Charles B. Hanford, Elitha Spencer and Nora O'Brien in The Merchant of Venice 28; S. R. O. An excellent attraction. Clifton and Middleton co. in repertoire 30-2. Reduced prices. Poor houses.

FREELAND.—FREELAND OPERA HOUSE (John J. Slattery, manager): House dark 2. Items: Ground will be broken in a few days for the erection of the new Opera House, which is to be a fine three-story brick building.

MEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Dark Sept. 23-28. ALTMAYER'S THEATRE (R. B. Beane, manager): Donnelly and Girard in The Rainmakers pleased a large audience Sept. 26. McCarthy's Minstrels 30.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Hoyt's Texas Steer Sept. 30; S. R. O. McCarthy's Minstrels 3; Minnie Madden Fiske in Queen of Liars 7.

BERWICK.—P. O. S. OF A OPERA HOUSE (F. R. Kitchen, manager): The Showway Sept. 30; large and well-pleased house. In the Footlights failed to appear 2. Maloney's Raffle 8; All the Comforts of Home 17.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): Hoyt's A Texas Steer Sept. 28; S. R. O.; performance excellent. McCarthy's Minstrels 2; fair business; performance good. Dr. Jekyll and Mr. Hyde 7, 8; Signor Blitz 9; Hidden Crime 12; Pay Train 16; Charles B. Hanford 19. Items: Several cos. have canceled with Manager Gahan owing to being stranded.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Minnie Madden Fiske appeared in The Queen of Liars Sept. 27. The star made many friends by her careful and artistic impersonation of the title-role, and was supported by a superior co. The Wizard of the Nile (Frank Daniels' new comic opera) to good business 28. The opera is handsomely staged, costumes correct, and chorus youthful and fair singers. Some of the principals are well known and admired for good work in other cos. Billy Van's Minstrels 1; good house. Robert Hilliard 2 in Lost—24 Hours; fair business.

CARLISLE.—SENTINEL OPERA HOUSE (George Yeager, manager): The American Gaiety Girls failed to appear Sept. 30. The Struggle of Life 2; fair business; good performance, although it was impossible for them to use any of their own scenery. Items: Your correspondent and William B. Kremer have made arrangements with Remenyi for Nov. 9 for one concert, to be followed by other high-class concert cos., and possibly Colonel Robert Ingersoll and Henry Watterson for lectures.—Grace Lyndon joins Struggle of Life at Philadelphia next week. The American Gaiety Girls disappointed a large house, as the advance sale was above the average.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): A Texas Steer Sept. 28; good business. McCarthy's Minstrels 4; Minnie Madden Fiske 8; Killarney and the Rhine 9.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): Sol Smith Russell in The Rivals to a large audience Sept. 28. J. E. Toole 8; Minnie Madden Fiske 9; James O'Neill 16.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Kennedy's Players Sept. 23-26; good houses and good performance. ASS-MILLY BILLING (Davis Beaumont, manager): The Brothers Byrne in 8 Bells 3; good house.

GREENSBURG.—KRAUGH'S THEATRE (R. G. CUTTEN, manager): The Three Guardsmen, billed for Sept. 24, canceled date; also Russell's Comedians booked for 1. Henderson's Ideals opened a three nights' and matinee engagement 3. Nip and Tuck was the bill for the first night. Al G. Field's Colored Minstrels 11.

EASTON.—ABEL OPERA HOUSE (H. B. Tranger, manager): A Baggage Check to a large house Sept. 30; performance excellent. Sam T. Jack's Creoles to top-heavy but enthusiastic house 4. Nellie McHenry to a fair house 4. All the Comforts of Home 8; The Midnight Special 10, 11; Bells of Conscience co. 18; Charles T. Ellis 17; Lillian Walrath co. 19; Shore Acres 24; The Foundling 26; Kitty Rhoades 27-2.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): The Showway Sept. 27; small house; very satisfactory performance.

BUTLER.—PARK THEATRE (George M. Burkhalter, manager): The Burglar Sept. 30; good house. Texas Steer 4.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (A. E. Scoullar, manager): House dark 1-7. Joe J. Sullivan in Maloney's Minstrels 9. Jane Coombs in Bleak House 26. Items: The season has not fully opened in this place owing to the warm weather, but large business is expected the rest of the season.

ASHLAND.—GRAND OPERA HOUSE (Frank H. Waite, manager): The Hanford-Spencer-O'Brien co. appeared for the first time in Ashland 1, and played Julius Caesar to S. R. O. Manager Waite deserves great credit for booking such strong attractions. O'Hooligan's Masquerade 8; Byrne Brothers 8 Bells 12.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Kate Claxton in The Two Orphans Sept. 27; fair house. Girl Wanted, featuring Frank Rush, for the benefit of local police relief association, netted that organization \$670 on two performances 1. This net profit must not be taken as a criterion of theatrical business here, for the members of the police force who belong to the association made a business of selling tickets to all the business people and very few refused. The Girl I Left Behind Me next. Charles Vale's Devil's Auction 7. A Thoroughbred 8. All the Comforts of Home 8; Charles P. Irons Newspapers will have an opportunity of hearing the Boston Symphony Orchestra Nov. 7. It is hoped that Newporters will support Mr. Irons in this laudable undertaking, as he is the only man in town that has the backbone to take hold of the symphony concert in a businesslike way.

PAWTUCKET.—GRAND OPERA HOUSE (Samuel Faulson, manager): The Engineer Sept. 30-2; good

patronage. Lost in New York 3-5; Little Trifles 7-9. Items: William C. Chase having resigned, Samuel Faulson will fill the vacancy as manager.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Joe Ott in The Star Gazer Sept. 27 pleased a large-sized audience. This was their third visit here inside of a year. The Midnight Flood 14. Items: Ira W. Jackson, manager of the Lyceum Theatre, New London, Conn., was in town Sept. 28.—George D. Landon, agent of A Thoroughbred co., was here 30.

WOONSOCKET.—OPERA HOUSE (Blandford and Sneath, managers): Joe Ott in The Star Gazer Sept. 26; fair house. Robert Mantell delighted a good house in Monarchs 30. Thomas Keene 3; Twelve Temptations 8; Andrew Mack 12; Brooklyn Handicap 15; Peter Dailey 19.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Spider and Fly Sept. 30; excellent house.

NEWBERRY.—NEWBERRY OPERA HOUSE (C. A. Bowman, manager): Only a Farmer's Daughter co. opened the season to a good-sized house Sept. 27; co. excellent.

SUNTER.—ACADEMY OF MUSIC (E. H. Moses, manager): The Span of Life 1; moderate business; performance pleased the gallery. Prof. H. W. J. Ham 9.

TENNESSEE.

MEMPHIS.—NEW LYCEUM THEATRE (John Mahoney, manager): Everything is in readiness for the opening of the season, which occurs 4 with Darkest Russia as the initial attraction, to be followed by Henderson's Extravaganza co. in Sinbad the Sailor. Everything in this particular section is very prosperous at present and your correspondent predicts good business for all first-class and deserving cos. that come this way.

NASHVILLE.—THE VANDOME (CUTY and Boyle, managers): Henderson's Sinbad the Sailor opens 3-5. Darkest Russia 7, 8; Gladys Wallis 16, 17; Two Colonels 18, 19. Items: Anna Eva Fay canceled 30-5, and will come later. Richards and Pringle's Minstrels 16; Walter Kennedy 18, 19. Items: THE TABERNACLE: Bob and Ali Taylor began their season in Yankee Doodle and Dixie before one of the largest and best audiences that ever passed a box-office in Nashville. It was an enthusiastic ovation to two of the most popular men in the South. Yankee Doodle and Dixie is a new idea in historic presentation, being an amalgamation of drama, comedy, music, and impersonation inexpressibly pleasing and entertaining. The Taylors have a most remarkable family and political history. The father was a Whig, Bob a Democrat, and Ali a Republican, and each of them in turn represented the same district in Congress. Then in 1867 their respective parties nominated all three for Governor. The father declined, but Bob and Ali ran against each other. The enthusiastic plaudits that greeted Yankee Doodle and Dixie stamps it at once of first merit, and they should draw large houses wherever they appear. They will tour the larger cities of the entire country, and are already booked for over one hundred nights.

TEXAS.

WACO.—THE GRAND (DAVE A. WEIS, manager): Sydney R. Ellis' Darkest Russia was presented Sept. 28 to the capacity of the house; excellent performance; audience highly pleased. Katie Putnam; Trip to Chinatown 12; Old Kentucky 14; White Squadron 16; Devil's Auction 17; Miss Dixie 18. Items: Dave A. Weis, lessee of the Grand, will return to Waco, not having made satisfactory arrangements with Henry Greenway to manage the Savannah house. Messrs. Weis and Schwarz will make enterprising management for the Grand this season. ARENA: Pawnee Bill's Wild West Show turned people away at matinee 26; good performance. The admission was reduced to 25c. The night performance was cancelled owing to a heavy rain storm.

HILLSBORO.—OPERA HOUSE: The Pavilion Theatre co. closed a very successful engagement Sept. 23-28. Katie Putnam 3. ARENA: Pawnee Bill's Wild West 28; good business. The boomerang throwing attracted great attention.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): House dark week of 23-28.

AUSTIN.—MILLET'S OPERA HOUSE (Rigsby and Walker, managers): The season opened Sept. 26 with J. K. Emmet presenting Fritz in a Mad House to a large and well-pleased audience. Darkest Russia 27; fair business. Katie Putnam 30; A Trip to Chinatown 11; White Squadron 14.

TAYLOR.—OPERA HOUSE (Booth and Kinibro, managers): House dark week of 1-7. White Squadron 15.

SULPHUR SPRINGS.—MAIN STREET OPERA HOUSE (J. I. Boyd, manager): Alcazar Opera co. 27, 28; fair business.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): The house will formally open 7 with Charles H. Vale's Devil's Auction co. of sixty people.

TEXARKANA.—GHO'S OPERA HOUSE (Harry Ehrlich, manager): The local brass band gave a very enjoyable entertainment Sept. 29 to a good house. Darkest Russia 3. Items: Among a long list of attractions booked for this season by Manager Ehrlich are Alexander Salvini, Thomas Keene, Frederick Warde, Louis James, Charles H. Vale's No. 1 and 2 cos., Gladys Wallis, Katie Putnam and Joe Cawthorn.

EL PASO.—MYAR'S OPERA HOUSE (A. B. McKie, manager): House dark week ending Sept. 27.

TEMPLE.—BIJOU OPERA HOUSE (F. A. Vennay and Co., managers): The performance given by the ladies of the Episcopal Church, as a joint benefit for the Opera House management and the Ladies' Guild of the Episcopal Church, was a decided success Sept. 17. Evelyn Comedy co. House dark 23-28. Items: J. K. Emmet as Fritz in a Mad House was billed for 22, but cancelled his engagement for that night on account of some misunderstanding with the Grunewald management.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Palmer's Trifly co. Sept. 27, 28, and matinee 29. Prices were advanced 30 per cent. and houses were packed. Items: GRAND OPERA HOUSE (J. B. Rogers, manager): Week of 23-29 a double bill consisting of the farce, Johnson's Night Key, and the drama, Broken Ties. Fannie McIntyre and Hugh J. Ward were especially well received. Business good. Items: The members of Palmer's co. were entertained by the Alta Club after the performance 27. The Wonderland Theatre is to be known as the New Lyceum, and the managers announce an opening at an early date with "a strong co."—Professor Oscar Gleason and his horse-taming show has drawn immense crowds nightly week of 23 at the old Skating Rink. The engagement is to be extended.—Professor Alexander, phonologist, has had large crowds at Christendom Hall week of 23. Next week, the great Elstedfold at the Mormon Tabernacle is to be held. It will be the greatest musical event we have ever had. It will last for three nights.

VERMONT.

BENNINGTON.—OPERA HOUSE (F. M. Tiffany, lessee and manager): Lewis Morrison's Faust had a very good house Sept. 26, considering that a cyclone was raging. Helen Blythe in Reaping the Harvest, and Leah 30. Miss Blythe received several curtain calls. Kiehe 4.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Lewis Morrison's Faust Sept. 27; S. R. O. James O'Neill in Virginia 28. Items: Mr. O'Neill was called before the curtain twice. Halleck Thompson as Claudius deserves special mention. Rhea in Nell Gwynne 4; Wang 12; Silver King 16; Robert Mantell 19; Salvini 21. Items: For the first time in the history of this theatre it was open Sunday to a good business. This is something new in "Blue Lawed" Vermont.

MONTEPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Lewis Morrison's Faust Sept. 29; good-sized audience. Rhea in Nell Gwynne 7; Helen Blythe 15; Silver King 17.

VIRGINIA.

RICHMOND.—Two Colonels, which was seen here with an adequate co. last season and made a very favorable impression, was a grievous disappointment at the Theatre to a fair-sized audience Sept. 27. The co. was positively failing in its incompetence. The author has insisted on casting his wife for the leading female role. Colonel Sloan's niece. The ideal is a fascinating young widow, who is very fond of outdoor sports and exercise, and much enamored with the pure and simple delight of living. The imper-

sonation of this role failed to meet its requirements. Louis James in Virginia 30 and Othello 1 was an unalloyed delight after the trash of the former week. The public did not seem to think so, however, and the business was small. The performances were excellent and the co. uniformly capable. Joe Ott is at the Academy 4, 5. He will not display the S. R. O. sign on Friday at all events, as Buffalo Bill will be here and of course will own the city. Next week is Fair Week. The State Exposition will be in progress for four days. The Ancient and Honorable Artillery Company of Massachusetts will also hold its annual field-day here, and the city will be crowded in consequence. Theatrical business should accordingly be very good. Thomas Keene will be at the Theatre 7, 8, and will be followed by A Breezy Time 9-11. Etie Ellsler comes to the Academy 7, 8; Van's Minstrels 9; Stuart Robson 10-12. Items: James Hamison, who is stage-manager for Louis James, is well-known in Richmond. He was in the old stock co. at the Theatre during the war, and was one of the first actors to appear in the house after it was rebuilt.

SUFFOLK.—CITY HALL THEATRE (H. E. Elson, manager): S. T. Ford, under the auspices of Odd Fellows, 4 advance sale very good. Billy Van's Big Minstrels 7. Items: The season thus far has been satisfactory and we look for larger business this year than ever before.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): The Limited Mail Sept. 25; fair but top-heavy audience. The Two Colonels 27; average house.

PETERSBURG.—ACADEMY OF MUSIC: The Limited Mail to a small house Sept. 26. Billy Van's Minstrels 8; Thomas Keene 11.

ROANOKE.—ACADEMY OF MUSIC (J. L. Hooper, manager): William Calder's co. in The Span of Life Sept. 25; large upper house. Limited Mail 28; fair-sized house; pleased audience. The Two Colonels 1; very small audience. Grand Opera co. are rehearsing here preparatory to starting season 10. They number thirty-five. James B. Mackie in Grimes' Cellar Door 3; Fitz and Webster in A Breezy Time 5; Stuart Robson in Government Acceptance 7.

WASHINGTON.

TACOMA.—THEATRE (S. C. Heilig, manager): Bacon Stock co. Sept. 23-28; fair attendance at 25-35c. Kidnapped, May Blossom, The Estate of Humiliated House, and Butt Oats formed the repertoire. NINTH STREET THEATRE (J. C. McCormick, manager): House dark 23-28.

SEATTLE.—THEATRE (J. W. Hanna, manager): The Pay Train Sept. 27, 28. Several strong attractions are booked for the season.—CORIMUS' THEATRE (W. R. Russell, manager): The Chase stock co. continue at this house. The performances are very satisfactory, and business likewise. The management announces that a fine list of attractions has been booked.

ELLENSBURGH.—LLOYD'S OPERA HOUSE (C. E. Finberg, manager): The Pay Train Sept. 25. Items: The Burglar failed to appear on account of illness in the co.

NEW WHATCOM.—OPERA HOUSE (John Melsom, manager): French Dramatic co. week of Sept. 23-28; good business.

WEST VIRGINIA.

CHARLESTON.—BURLAW OPERA HOUSE (N. S. Burlaw, manager): Grimes' Cellar Door 5; Two Colonels 7; The Scout 10; Kidnapped 18; Corinne Opera co. 22.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): A Fatted Calf Sept. 25; poor business. Grimes' Cellar Door 7; The Scout 9.

FAIRMONT.—OPERA HOUSE (M. D. Christie, manager): Silver Lake Quartette 9. House dark until 23, when Al G. Field's Minstrels appear.

WHEELING.—OPERA HOUSE (F. Riester, manager): The New Boy 7; William Barry 11, Roland Reed 12. Items: GRAND OPERA HOUSE (Charles A. Feinler, manager): The Fast Mail co. opened a three-nights' engagement Sept. 26 to S. R. O. Many people turned away long before 8 o'clock. Delmonico's at Six 10-12; New York Stars 17-19.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The American Extravaganza co. in Ali Baba Sept. 25 drew a very large and delighted audience. John J. Burke was very comical, and Ezra Kennedy sprang more local gags. A resident funny man could collect in a month. William Broderick and John Cain were well received, and the donkey by John Ali deserves special mention. The piece was staged as if it had been booked for a long engagement, and the performance carefully rehearsed by Mr. Henderson himself. Julia Marlowe-Taber and Robert Taber in Romeo and Juliet 28 drew a very fashionable audience. The star is a society favorite here, and the elite turn out en masse to greet her. A. V. Beaumont's co. in The White Squadron opened a week's engagement 30 to a large audience, giving out the customary ladies' free tickets, and popular prices. Dr. Wolf Hopper 10.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stump, managers): House dark Sept. 23-28.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The season here was opened Sept. 27, when Julia Marlowe-Taber presented Twelfth Night to a very large audience at advanced prices.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Julia Marlowe-Taber Sept. 30; packed house.

RACINE.—BELL CITY OPERA HOUSE (J. Johnson, acting manager): American Extravaganza co. in Ali Baba Sept. 27; largest house of the season; S. R. O.; receipts, \$625. Truly, by A. M. Palmer's excellent co. met with only fair business 28, and were deserving of better patronage. Julia Marlowe-Taber 1; The Old Homestead 3; Sandow 13; Chicago Marine Band at Lakeside Rink 10.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Julia Marlowe-Taber to a good house Sept. 25. Chicago Marine Band to a small audience 28; deserved good patronage.

to be strengthened by the addition of a strong leading lady and several other players, and will make its headquarters here, playing the principal Canadian cities during the season. Mr. Bond will present Fresh the American 4, 5, and Pink Domino 7-8. James O'Neill 10-12.—GRAND OPERA HOUSE (O. B. Shepard, manager): William C. Andrews opened 30 in My Wife's Friend to a very light house. Mr. Anderson, the star, is a natural comedian, and Marie Giroux performed her difficult part satisfactorily; the others in the cast were like amateurs. Alexander Salvini 3-5, producing The Three Guardsmen, Hamlet, and Ruy Blas. The Fatal Card co. 7-12.—TORONTO OPERA HOUSE (Ambrose J. Small, manager): Bobby Gaylor opened 30 in a Big City to a very large house. Jefferys Lewis 12.—THOMAS: Ambrose J. Small, the manager of the Toronto Opera House, has been made the recipient of a handsome illuminated address. The presentation was made by President Wallard, on behalf of the Theatrical Mechanical Association. The members wished Mr. Small continued prosperity, and thanked him for the many courtesies received in the past.—At Massey Music Hall Melba Concert co. 7.

MONTREAL.—O'Brien's Theatre (Sparrow and Jacob, managers): James O'Neill opened to a good-sized house in Virginia Sept. 30. He was supported by Florence Rockwell as Virginia. Some special scenery is carried.—THEATRE ROYAL (Sparrow and Jacob, managers): A Railroad Ticket opened to a big house 30. This is one of the most amusing farces that has reached Montreal this season. Eugene Canfield as Chips, the precocious office boy, kept the audience in roars, Mattie Lockie as the pretty typewriter soon sang and danced herself into favor. A number of clever specialists are introduced, notably Huldah Halvers and Lon Rice in their mirror dance, and a male quartette. Harry Williams Vaudeville co. 7-12.—THOMAS: Melba appears in concert at the Academy 3; Lillian Russell Opera co. underlined 7-12.—Opera Français opens 3 with Ambrose Thomas' songs, "D'une nuit d'été," "Il Trottait." On 25 a new march and chorus arranged by Joseph Williams was introduced in the opening of the second act of The Twentieth Century Girl.—Sommer Park closed its summer season 28. Through the Winter Sunday performances only will be given. Wang is underlined at the Queen's 14-19.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): Katie Emmett presented her new melodrama Chat, an American Boy, to a fair but rather top-heavy house 2. The performance was very enjoyable. William C. Andrews in My Wife's Friend 10; Old Tennessee 24.

QUEBEC.—ROYAL OPERA HOUSE (Albert Tavernier, manager): House dark Sept. 23-28. Salvini in The Three Guardsmen 2; William C. Andrews 9.

BROCKVILLE.—GRAND OPERA HOUSE (F. J. Ritchie, manager): Van Amburg Concert co. 1; fair house. Guy Brothers' Minstrel 2; Courtenay Thorpe canceled 15.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadler, manager): Harry Lindley 23-25; S. R. O. Marble and Clark's Minstrel 1.

BELLEVEILLE.—CARMAN OPERA HOUSE (Power, Brothers, managers): Guy Brothers' Minstrel 3.—ITEM: Harry Goumand, female impersonator, late with Frost and Fauschaw, is visiting in this city.

CHATHAM.—GRAND OPERA HOUSE (Henry A. Rispin, manager): Charles's Aunt Sept. 24 made a hit here. Arthur Larkin (Charles's Aunt) is worthy of special mention. Salvini in The Three Guardsmen 30; excellent co.; good business. My Wife's Friend 15; Walker Whiteside 19; Old Tennessee 21.

ST. THOMAS.—NEW GRAND OPERA HOUSE (H. G. Hunt, manager): Salvini and his excellent co. in The Three Guardsmen opened this house 1 to S. R. O. The audience was very select and very enthusiastic.—DUNCOMB OPERA HOUSE (T. H. Duncombe, manager): Ella Cameron-Clark repertoire co. 23-27 to very fair business.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Marie Taverly Grand English Opera co. Sept. 27; fairly large audience; general satisfaction. The Taverly co. is a large and strong one, and carries a fine orchestra and its own scenery. Owing, however, to the fact that duty would have been collected on the elaborate scenery, it was sent through to Detroit from Buffalo, the co. not caring to pay the heavy expense for two-night stands in Canada, Hamilton and London. Katie Emmett in Chat, an American Boy 1; fair house; well-pleased audience. The Fatal Card 1; My Wife's Friend 7, 8.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Guy Brothers' Minstrel Sept. 30; packed house; fair performance.—GRAND HALL (Grant Brothers, proprietors): Mark Comedy co. 23-28; good business.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): Ovide Musin Sept. 26, 27; delighted moderate houses. The Farnold 30-1.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Taverly Opera co. in Carmen Sept. 28; good performance to a large and fashionable audience. The Fatal Card 30; fair attendance; general satisfaction. Katie Emmett in Chat, an American Boy 3; My Wife's Friend 12.—ITEM: The Taverly Opera co. advertised The Huguenots up to the night of the performance, but changed to Carmen, as the other had not been sufficiently rehearsed. The large audience was disappointed at the change, but thoroughly enjoyed the performance. Thea Dorre as Carmen being exceptionally good.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Mrs. Jean Morris Ellis, a very clever lady, is delivering a course of lectures on "Phrenology" to large audiences nightly Sept. 30. She is considered one of the best phrenologists who has visited here in some time.

[Received too late for classification.]

INDIANAPOLIS.

At English's Opera House Sept. 30-2 Corrov and Fox opened to a good house, followed by only fairly good business in their farce-comedy, O'Flarity's Vacation. John C. Fox and John H. Corrov and Miss Allen played the principal parts acceptably. A Bowery Girl 7-9, Howl's A Black Sheep is at the Grand Opera House Sept. 30-2; Keller 7-12.

Pearson's Big co. opened to the usual good business at the Park Theatre in a repertoire of plays, including Land of the Midnight Sun, Derby Mass. at, Tale of Four Cities, Police Patrol and others, and made a good impression. A Kentucky Girl 7-9; Birds of a Feather 10-12.

At the Empire Theatre Sam T. Jack's Admires Eden co. opened to good houses 30-5. Will's Two Old Crows 7-9.

SAN FRANCISCO.

Doncas at the Baldwin has been doing a trifle better this week. Edgar Temple Saylor the tenor was taken ill the early part of the week and Arthur E. Miller, the treasurer, had to play the part of Lord Beauchamp, which he did acceptably well. A picture of Pauline Hall was distributed as souvenirs to the lady patrons of the Baldwin this afternoon. A. M. Palmer's Trilby opens next Monday night; tremendous advance sale.

Percy Weldon arrived this morning in the interest of the Bostonians.

Manager Frawley will produce a new play in Los Angeles, by the Hon. Judson Brusse. He expects business to be very good throughout the interior.

The California Theatre will open Nov. 4 with the original Charles's Aunt co.

The Tivoli chorus girls have organized a bicycle club, and there is some talk of forming a football team, providing the services of "Sevens" Lask can be secured as coach.

Diplomacy, with Rose Coghlan as Countess Zicka and Henry Dixey as Baron Stern, has been receiving some attention at the Columbia. Next week will be the last of the Stockwell engagement at this theatre which has not been as successful artistically or pecuniarily as its predecessor the Frawley co. The Magistrate will be the bill.

William Greer Hamilton telegraphed that his play Runnymede was "thundered with pallothers." Members of the Bohemian and Olympia Clubs including your correspondent express sympathy.

William Beach, of Stockwell's co., leaves for the East where he goes to join Joseph Jefferson's company.

Milton and Dollie Niles as usual are doing immense business at the Grand, where they are producing one of their own successes, From Sire to Son. Much success is due to the fine scenic display and to Sydney Chidley the artist. Manager Morosco was indeed fortunate in securing the services of this talented gentleman.

A War Time Marriage is the name of the new opera which will be presented by the Bostonians during their coming engagement at the Columbia.

Grand opera is still wakening the appetite of our musical lovers at the Tivoli. Verdi's Ernani, with a

competent co. and a well equipped chorus, is being satisfactorily rendered.

The news that Wilton Lackaye was married has had a most saddening effect on our matinee girls. They are going around with their poor little Trilby hearts decorated in deep mourning.

Grover's Alcazar is gaining in popularity. Herbert Hall Winslow's rollicking farce, Chip of the Old Blade, is being nightly enjoyed by large audiences. Rosedale 30-5.

La Traviata, with Ida Valera and Alice Neilson alternating as Violetta, will follow The Bohemian Girl at the Tivoli.

Charles J. Richmond, the new leading man of Stockwell's co. of Players, has made a good impression.

H. P. TAYLOR, JR.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A BREWERY TIME (Fitz and Webster): Charlottesville, W. Va., Oct. 8, Richmond 9-11, Hampton 12, Norfolk, 14, 15, Suffolk 16.

AMY LEE: Mauch Chunk, Pa., Oct. 8, Hazleton 9, Scranton 10, 11, Wilkesbarre 12, Philadelphia 14-19.

A FATTED CALF (Western): Eugene Robinson, mgr.: Mercer, Kans., Oct. 8, Salina 9, Concordia 11, Clay Center 12.

ALABAMA (Clement Bainbridge, mgr.): Topeka, Kans., Oct. 8, Lawrence 9, Leavenworth 10, Atchison 11, St. Joseph, Mo., 12, Chillicothe 14, Hannibal 15, Aurora, Ill., 16, Milwaukee, Wis., 17-20.

A SUMMER SHOWER (E. J. Dellinger, mgr.): Watkins, N. Y., Oct. 10, Dundee 11, Canandaigua 12.

ADA VAN ETTA (Charles L. Young, mgr.): Ridgewood, N. J., Oct. 10, Ellenville, N. Y., 15, Port Jervis 16, Norwich 17, Fort Plain 18.

AMERICA'S SCOTT (Edwin P. Hilton, mgr.): Huntington, W. Va., Oct. 9, Charleston 10, Pomeroy, O., 11, Athens 12.

A MONEY ORDER (Jule Walters, mgr.): Rochester, N. Y., Oct. 7-12, Worcester, Mass., 14-19.

A RAILROAD TICKET (W. W. Freeman, mgr.): Brooklyn, N. Y., Oct. 7-12, Hoboken, N. J., 14-16, Newark 17-19, Brooklyn, N. Y., 21-25.

ANA RYAN (Augustin Daly, mgr.): Baltimore, Md., Oct. 7-12, Philadelphia, Pa., 21-26.

A BOWERY GIRL: Terre Haute, Ind., Oct. 10.

A FATTED CALF (Eastern): Eugene Robinson, mgr.: Charleston, S. C., Oct. 9, Savannah, Ga., 10, Jacksonville, Fla., 11, Brunswick, Ga., 12, Macon 14, Americus 15, Montgomery, Ala., 16, Pensacola, Fla., 17, Mobile, Ala., 18, New Orleans, La., 20-26.

A TEXAS STEER (Hoyt and McKee, props.): Lafayette, Ind., Oct. 8, Danville, Ill., 10, Sedalia, Mo., 12, Kansas City 13.

ALLEN AND HILL (George A. Hill, mgr.): Redwood, N. Y., Oct. 7-12.

A CONTENTED WOMAN (Hoyt and McKee, mgrs.): Omaha, Neb., Oct. 10-12.

A BLACK SHEEP (Hoyt and McKee, mgrs.): Toledo, O., Oct. 7-9.

ANDERSON THEATRE: Potomac, Ill., Oct. 7-12.

A RAGGED CHUCK (W. S. Butterfield, mgr.): Milton, Pa., Oct. 9, Danville 10, Bloomington 11, Williamsport 12, Clearfield 14, Bradford 15, Olean, N. Y., 16, Salamanca 17, Danville 18, Willard 19, Penn Yan 21, Albany 23-25.

A TURKISH BATH (E. H. Macoy, mgr.): Lincoln, Neb., Oct. 11, Council Bluffs, Ia., 13, Fremont, Neb., 14, Hastings 15, Grand Island 20.

A. Y. PHARSON'S STOCK (Eastern): Danbury, Conn., Oct. 7-12, Waterbury 14-19.

A. Y. PHARSON'S PACIFIC STOCK: Aurora, Ill., Oct. 7-12, Racine, Wis., 14-19, Fond du Lac 21-26.

BARNES AND MARTIN'S PLAYERS: Winnipeg, Man., Oct. 7-12.

BONNIE SCOTLAND (Sidney R. Ellis, mgr.): Terre Haute, Ind., Oct. 12.

BURMAN: Boston, Mass., Sept. 30-indefinite.

BIRDS OF A FEATHER (F. W. Stroth, mgr.): Louisville, Ky., Oct. 6-12, Indianapolis 14-16, Jackson, Mich., 18, Adrian 19.

BUNCH OF KEYS (Gus. Bothner, mgr.): Lima, O., Oct. 8, Wooster 9, Massillon 10, Canton 11, Cana Dover 12, Danville 13, Kent 15, Youngstown 16, East Liverpool 17, Washington, Pa., 18, McKeesport 19.

BUDD COMEDY (George H. Budd, mgr.): Greenwich, Conn., Oct. 7-12, South Norwalk 14-19.

CHARLES T. ELLIS: Atlantic City, N. J., Oct. 8, Camden 9, Chester, Pa., 10, West Chester 11, Frankford 12, Norristown 14, Ashbury Park, N. J., 15, Red Bank 16.

CHARLEY'S AUNT (No. 1; Charles Frohman, mgr.): Syracuse, N. Y., Oct. 8, 9, Watertown 10, Rochester 11, 12, Albany 13, Albany 15, Pittsfield, Mass., 16, Hartford, Conn., 17, Springfield, Mass., 18, Worcester 19.

CHARLEY'S AUNT (No. 2; Charles Frohman, mgr.): Burlington, Ia., Oct. 10.

CHARLES A. GARDNER: Chicago, Ill., Oct. 6-12.

CLARA MORRIS (Jean H. Williams, mgr.): Pittsburg, Pa., Oct. 7-12, Canton, O., 14, Columbus 15, 16, Dayton 17, Indianapolis, Ind., 18, 19, Richmond 21.

CHAUSCHY OLICOTT (Augustus Pitou, mgr.): New York city Sept. 30-Oct. 26.

CLAY CLEMENS (Joseph Adelman, mgr.): Saginaw, Mich., Oct. 8, Bay City 9, Flint 10, Port Huron 11, Mt. Clemens 12, Lansing 14, Grand Rapids 16.

CRILL SPOONER (R. S. Spooner, mgr.): Clinton, Ill., Oct. 7-9, Mattson 10-12, Brazil, Ind., 14, 15, Terre Haute 16-18, Greenacres 19.

CARRINGTON DRAMATIC (C. M. Raphan, mgr.): New Milford, Conn., Oct. 7-12, Manchester 14-19, Chicopee 22-28.

CHARLES L. DAVIS (Alvin Joslin): Charlotte, N. C., Oct. 8, Durham 9, Raleigh 10, Goldsboro 11, Fayetteville 12.

CROW SISTERS COMEDY: Bethany, Mo., Oct. 7-12.

CULHANE'S COMEDIANS: Stuttgart, Ark., Oct. 7-12.

CORSE PAYTON (David J. Ramage, mgr.): Springfield, O., Oct. 7-12, Portsmouth 14-19, Parkersburg, W. Va., 21-26.

CRISTON CLARKE: Baltimore, Md., Oct. 7-12, Lancaster, Pa., 15, Harrisburg 16, Pottsville 17.

COOK & HOLMES: Beatrice, Neb., Oct. 8, Falls City 9, St. Joseph, Mo., 10, Leavenworth, Kans., 11, Topeka 12, Kansas City, Mo., 15-19, St. Louis 20-26.

CHARLES H. HOPPER (Vale of Avoca): Chicago, Ill., Oct. 7-12.

C. W. WARREN: Alliance, O., Oct. 7-12, Sharon, Pa., 14-19.

COTTON KING (Eastern): W. A. Brady, mgr.: Laconia, N. H., Oct. 8, Franklin Falls 9, Fitchburg, Mass., 10, Leominster 11, Marlboro 12.

COTTON KING (Western): W. A. Brady, mgr.: Cedar Rapids, Ia., Oct. 8, Burlington 9, Quincy, Ill., 10, Galesburg 11, Peoria 12, Chicago 13-19.

CARRIE LOUIS (John A. Himmelein, mgr.): Upper Sandusky, O., Oct. 7-12, Defiance 14-19.

DELMONICO'S AT SIX (J. M. Ward, mgr.): Columbus, O., Oct. 7-9, Wheeling, W. Va., 10-12, Coshocton, O., 14, Uhrichsville 15, Piqua 16.

DERBY MASQUED: Fall River, Mass., Oct. 7-9, Bridgeport, Conn., 10-12, Troy, N. Y., 14-16, Albany 17-19.

ELLA CAMERON: Galt, Ont., Oct. 7-12, Trenton 14-19.

ELLINWOOD'S PLAYERS: Carthage, N. Y., Oct. 7-12.

EGBERT FOWLER AND MARK R. SHELLE: Sterling, Ill., Oct. 8.

EIGHT BELLS (John F. Byrne, mgr.): Pottsville, Pa., Oct. 9, Shamokin 10, Mt. Carmel, Ill., Ashland 12, Girardville 14, Shenandoah, Va., 15, Mahanoy City, Pa., 16, Wilkesbarre 17, Hazleton 18, 19, Philadelphia 21-26.

EDWIN ROSTELL: Waterloo, Ia., Oct. 8.

ENGINEER: South Framingham, Mass., Oct. 9, Fall River 10-12, Plainfield, N. J., 14, Somerville 15, Mottstown 16, Paterson 17-19, Philadelphia, Pa., 21-26.

FERRIS' COMEDIANS (Dick Ferris, mgr.): Belvidere, Ill., Oct. 14-19.

FREDERICK WARD: Washington, D. C., Oct. 7-12.

FOREPAUGH'S STOCK: Philadelphia, Pa.—indefinite.

FAST MAIL (Northern): Martin Golden, mgr.: Baltimore, Md., Oct. 7-12, Frankfurt, Pa., 14, West Chester 15, Norristown 16, Coatesville 17, Wilmington, Del., 18, Hanover, Pa., 19, York 21, Columbia 22, Carlisle 23, Reading 24, Lebanon 25, Harrisburg 26.

FAST MAIL (Southern): John H. Hogan, mgr.: Hamilton, Ont., Oct. 8, Spokane, Wash., 10, Moscow, Ill., Pullman 12, Ellensburg 14, Tacoma 16, Whatcom 17, Vancouver, B. C., 18, Nanaimo 19, Victoria 21, Seattle, Wash., 22, 23, Olympia 24, 25, Portland, Ore., 26.

FRAWLEY CO. (T. Daniel Frawley, mgr.): Los Angeles, Cal., Oct. 6-Nov. 16.

FAUST (Morrison's Western, E. J. Abram, mgr.): Albany, N. Y., Oct. 7-9, Schenectady 10, 11, Syracuse 12.

FABIO ROMANI (Aiden Benedict): Ware, Mass., Oct. 8, Rockville, Conn., 9, Holyoke, Mass., 11.

FORGIVEN (Edwin Forsberg): Worcester, Mass., Oct. 7-12, Holyoke 14-16, Palmer 18, Southbridge 19, Pawtucket, R. I., 21-23, Fall River, Mass., 24-26.

FLORA STANFORD (T. W. James, mgr.): Concord, Port, Pa., Oct. 7-9, Piquetteburg 10-12, Reynoldsville 14, Hastings 15.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Chicago, Ill., Oct. 6-19.

GIRL WASTED (Davis and Keogh, mgrs.): Boston, Mass., Oct. 7-12, Brockton, N. Y., 14-19.

GREAT BROOKLYN HANDICAP (Aubrey Mittenhall, mgr.): Portsmouth, N. H., Oct. 8, Marlboro, Mass., 9, Pawtucket, R. I., 10-12, Southbridge, Mass., 14, Woonsocket, R. I., 15, Willimantic, Conn., 16, Rockville 17, Hartford 18.

GAY PARISIANS (Charles Frohman, mgr.): New York city Sept. 23-indefinite.

GLADYS WALLIS (John W. Dunne, mgr.): Memphis, Tenn., Oct. 14, 15.

GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): New York city Sept. 23-indefinite.

GRAHAM EARLE: Robinson, Ill., Oct. 7-12.

GREEN GOODS MAN (W. E. Gorman, mgr.): Pine Bluff, Ark., Oct. 10, Hot Springs 11, Little Rock 12, Memphis, Tenn., 14, 15, Jackson 16, Paducah, Ky., 17, Cairo, Ill., 18, Murphysboro 19, Belleville 20.

GEORGE MONROE: Elizabeth, N. J., Oct. 9, Newark 10-12, Brooklyn 14-19.

GRIFFITH'S FAUST (E. A. Church, mgr.): Kansas City, Mo., Oct. 6-12, Leavenworth, Kans., 14, Lawrence 15, Topeka 16, Atchison 17, St. Joseph, Mo., 18, 19, Washington, Ia., 21, Muscatine 22, Davenport 23, Moline, Ill., 24, Ottawa 26.

GROSS BROTHERS: Millersburg, Ia., Oct. 8-10.

HUMANITY (W. A. Brady, mgr.): New York city Oct. 7-12.

HELEN MOIRA: Milwaukee, Wis., Oct. 7-12.

HOLAND & MALL'S MUSICAL COMEDY: Richmond, O., Oct. 7-12.

HOLAN BLYTHE: Plattsburg, N. Y., Oct. 8-10, Burlington, Vt., 11-13.

HYDE COMEDY (Robert D. Hyde, mgr.): Glenwood, Ind., Oct. 9, 10.

HOSS AND HOSS (Joseph Conyers, mgr.): Syracuse, N. Y., Oct. 7-9, Auburn 10, Canandaigua 11, Niagara Falls 12.

HAMILTON-PHILLIPS: Carbon, Ind., Oct. 7-12.

HENRY IRVING: Boston, Mass., Sept. 30-Oct. 26.

HENRY HARTS: Davenport, Ia., Oct. 8, Des Moines 9, Omaha, Neb., 10, 12.

HOY'S COMEDY: Joplin, Mo., Oct. 7-12.

HARRISON J. WOLFE: Binghamton, N. Y., Oct. 10, Penn Yan 14, Canandaigua 15, Geneva 16, Watkins 17.

HERRMANN THE GREAT: New York city Oct. 7-12.

HEART OF MARYLAND: Washington, D. C., Oct. 7-12.

HENNESSY LEROY (A. Gruber, mgr.): Belton, Tex., Oct. 9-12.

HANDSOME SPENCER AND O'BRIEN (Edwin P. Roche, mgr.): Wilkesbarre, Pa., Oct. 8, Scranton 9, Canandaigua 10, Binghamton, N. Y., 11, 12, Corning 14, Hornellsville 15, Wellsville 16, Corty 17, Franklin 18, Titusville 19.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Nantuxet, Conn., Oct. 8, Southington 9, New Britain 10, Windsor Locks 11, South Framingham, Mass., 12.

ION CARROLL: Westfield, N. Y., Oct. 7-12.

IN SHIRT OF ST. PAUL'S: Boston, Mass., Sept. 30-indefinite.

IN OLD KENTUCKY (No. 1; Jacob Litt, mgr.): Harlem, N. Y., Oct. 7-12.

IN OLD KENTUCKY (No. 2; Jacob Litt, mgr.): Sherman, Tex., Oct. 10, Fort Worth 11, 12, Waco 14, Austin 15, San Antonio 16, 17, Houston 18, Galveston 19, 20.

IDA VAN CORTLAND: Ashland, Wis., Oct. 7-12.

JAMES A. REILLY: Murphysboro, Ill., Oct. 7-9, Princeton, Ky., 10-12.

JOE CATHOWEN (John W. Dunne, mgr.): Hot Springs, Ark., Oct. 9, Texarkana, Tex., 10, Paris 11, Denison 12, Sherman 14, Terrell 15, Greenville 16.

JAMES O'NEILL (W. F. Connor, mgr.): Ottawa, Ont., Oct. 7-9, Toronto 10-12.

JOSEPH HARRI (A. Gay Old Boy; D. W. Truss and Co., mgrs.): Jersey City, N. J., Oct. 7-12.

J. E. TOOLE (Edwin Jerome, mgr.): Erie, Pa., Oct. 8, Meadville 9, Franklin 10, Meadville 11, New Castle 12, Rochester 14, Ironville 15, Greensburg 16, 17, Monticello 17, Dunbar 18, Butler 19.

JOHN A. VICTOR: Belleville, Ill., Oct. 10-12, Centralia 14, Mt. Vernon 15, Fairfield 21-23, Mt. Vernon, Ind., 24, Evansville 25, Mt. Carmel, Ill., 26.

JOE OTT (Star Gazer): Nashville, Tenn., Oct. 10, Knoxville 11, Chattanooga 12.

JOHN E. BRENNAN (Tim the Tinker; Frank W. Lane, mgr.): Rochester, N. H., Oct. 10, Laconia 12, Hanover 14, Newport 15.

JAMES B. MACKIE (Grimes' Cellar Door): Chil

TELEGRAPHIC NEWS

CHICAGO.

Several Attractions Draw Well—Hall's Entertaining Note and Comment on Theatricals.

[Special to The Mirror.]

The Sphinx at the Schiller is the only downtown attraction which remains on the big theatres. After a giving way to new ones at the big theatres, a profitable stay of two weeks at the Columbia, De Wolf Hopper takes Dr. Syntax to other audiences and to-night we saw the English version of Madame Sans-Gêne, which Réjane gave in the French on the same stage not so very long ago. Especial interest attached to the production, for its star is Kathryn Kiddle, who built for Chicago's classic culture of Evanston, and who was last seen with Joseph Haworth in The Leavenworth Case, a very gloomy affair. Miss Kiddle was warmly welcomed by a large audience and Augustus Cook, our old friend, and the other members of the excellent company contributed to an artistic performance.

The apple of my theatrical eye, Ada Rehan, said farewell at Hooley's Saturday evening as the splendid and scrappy Katharine. Some of the newspapers found fault with the Daily productions, but as the house was filled every night, "wot 'ell!"

Last evening our long-absent friend, William Gillette, presented to us for the first time his very funny play, Too Much Johnson. He scored a distinct hit, as did Ralph Delmore as the fire-eating colonel. The play is sure of a profitable run here.

Another new attraction was seen at the Grand last night, Thomas O. Seabrooke opening to a large house in his new comedy, A World of Trouble, after two fine weeks of The Milk White Flag. Seabrooke is always clever and he usually has a good company. One of its best members this season is dear old Charley Smiley, don't you know, old chap.

Lillian Walrath, Frederic de Belleville, Logan Paul and the others pleased the audiences at the Chicago Opera House last week in Soderstrom's Honour. Manager Bailey Avery successfully fought a local application for an injunction, and rounded out the week in spite of Manager Daly.

De Belleville never looked better in his life, by the way. He has lost considerable avoirdupois and looks as trim as he did in the costumes of Monte Cristo.

I sat through two excellent performances last week, and when I sat through a performance without going out between acts it is either because I like it immensely or my wife will not let me leave. In both of these cases it was the former cause. The first one was that of Crane in His Wife's Father, which is one of the cleverest and brightest plays I have seen lately, and the genial comedian never had a better fitting part. The business was gratifyingly large. My second installment of joy last week was furnished by Bert Cootie in The New Boy at the Alhambra. Cootie is a thoroughly artistic, never overdoes, and is extremely funny. Gustave Frohman makes a mistake in not bringing this company to the Schiller. Miss Julie Kingley is very good as Nancy and the others do well.

I heard a low rumble here the other day and the next morning I read that Ted D. Marks had landed in New York. I don't know whether the low rumble I heard was occasioned by his trousers, vest or scarf.

In a Marlowe-Tabor and her husband opened well at McVicker's to-night in a fine production of Henry IV. They will present their repertoire during their stay.

At the Schiller The Sphinx has caught on and Stevens and Miss Willard have made the hits of the bright performance.

Robert Downing and Eugenie Blair appeared last night in their new play, Helena, at the Chicago Opera House before a large audience. The Gladiator will be given later in the week.

Over at the Haymarket last night Charles Hopper presented, for the first time in this city, his new play, The Vale of Avoca, which was well received by a large audience.

"Karl" Gardner drew his usual large houses at the Lincoln yesterday in The Prize Winner. Charlie is a great favorite "by der Nord Seite."

My friend "Punch" Wheeler, has gone out as manager of the Crawford Brothers' Minstrels. Mr. Wheeler does not drink coffee in the mornings now, as it keeps him awake all day.

Floric West and the Clipper Quartette head the specialties at Hopkins' South Side house this week. Under the Gaslight as the drama, while at the West Side house the play is Bartley Campbell's Fate, with George Evans and the Emperors of Music in the olio.

There is an immense house at the Auditorium to-night to see Sandow and his big vaudeville company. The policemen benefit all the week, and great returns are looked for.

Those funny Irish comedians, Murray and Mack had a large opening yesterday at the Alhambra in Finnegan's Ball, and that prince of good fellows, Frank Losee, did well in Shift No. 2 at the Academy of Music.

One of the most recent and most artistic bits of theatrical advertising I have seen this season is the little brochure issued in reference to the new play of Minnie Maddern Fiske. An artist arranged it.

I shall never forgive Will Lackaye. Why should he wait for Council Bluffs to be married when I would have done the job for him at professional rates while he was here?

The Metropolitan Three and a great bill of specialties are at the Lyceum this week. Business is great. One of my correspondents sends me Miss Della Singano for the album. Another contributes Leontine Sunshine.

Havlin's reopened yesterday for a combination season with Jolly Old Chums.

The usual excellent vaudeville bill is on at the Olympic this week and George Fair continues to do well in the same line at the Masonic Temple roof-garden.

I saw in the street car the other night the advertisement of a lotion that "will cure a bad skin and preserve a good one," and under it read "Agents wanted everywhere." If I was an agent I'd kick about such a base insinuation.

Henderson's Extravaganza company are here for a week or so, while the scenery and others are being retouched. The other night John Burke, the comedian, fainting in the aisle of the Columbia and was revived in a neighboring drug store. I don't know the cause, but I think "mighty Casey had struck out."

John Ringling has secured the old Libby Prison site and contemplates a big building similar to the Madison Square Garden. It would go here.

My friend Ed. Macey writes me on a letterhead that would light a pipe, and incloses a letter from a would-be sonneteer. I reproduce it here.

"Will you kindly write me just what a person must do in order to get a position on the stage. I must make my own living, and as I have always had a desire for the stage, in what way must I do to get that kind of a position? I am a poor girl, though I have always been a laborer. I am slender and 5 ft. and about 3 in. tall, weigh 115 lbs. I thought I would try and do my own looks to you but that will be impossible to do anyway I don't need an ugly false face. I have never been fortunate enough to have had the advantages that other girls have had, but I'm no fool for all of that."

I will send the lady's address to managers who will agree to give up the usual half of the first week's salary. "BIRD" HALL.

CINCINNATI.

Mrs. Potter and Kyrie Bell at the Walnut—Superba, 1492 and Other Bills.

[Special to The Mirror.]

CINCINNATI, Oct. 7.

The Grand offers one of the favorite attractions of last year, 1492, which played a two weeks' engagement last Spring. It opened with a vim that speaks well for the success of the week. The cast has been changed slightly, Bessie Bonehill taking the place of Theresa Vaughn, and Rose Snow the part of The Tramp. Richard Harlow still gives his inevitable representation of Queen Isabella. Next comes Little Christopher.

Mrs. Potter and Kyrie Bell are the stars of the Walnut, where the advance sale has been large. They opened to-night in Charlotte Corday. During the week they produce The Queen's Necklace, Camille, and Prancillon. Next comes Minnie Maddern in repertoire.

Huck's has the ever-welcome Haddon's Superba, and it packed the house at both performances yesterday. Many novelties are introduced and there is a beautiful ballet. The Wilbur Opera company follow.

The Fountain Square presents a combination of art, stunts and comedy. Thatcher and Johnson's Twentieth Century Minstrels and Cupid's Chariot make up the bill which drew good-sized audiences yesterday. Next comes Twelve Temptations.

The excellent stock company at Freeman's is giving

Michael Strogoff this week. The company is steadily gaining in popular favor. The vaudeville side of the house is well represented by The Nawns, comedy sketch team; Golden, Chalfant and Golden, comedians; Anna Caldwell, vocalist; John and Nellie Healy, character artists; Roberts and Allen, Abini, The Murray Sisters and McGuire.

Manager Ollie Hagan, of Hagan's Opera House in St. Louis, was here last week to confer with Mr. Havlin of this city in regard to the trouble among the stockholders of Hagan's. Manager Havlin went to St. Louis with him when he returned, and the difficulties will be straightened out while he is there.

The trustees have finally entered into contracts for the reconstruction of Music Hall. The entire building will be plastered, the organ moved, a proscenium erected, new chairs put in, the stage brought forward, and the balconies extended. The seating capacity will be slightly enlarged. The improvements will be finished by May.

During his engagement at the People's last week Sandow became greatly interested in our local champion athlete, George Holtgrewe. He gave Holtgrewe many pointers and suggestions as to how to develop his strength, and finally on Saturday night presented him with a handsome medal. This will be known as the Sandow medal. It will be open to challenge for some time to come, and must then be defended by the holder.

At Robinson's this week is a high-class vaudeville show which is drawing well. It is Kiralfy's Ballets and Alhambra Vaudeville.

Little Christopher will be the next attraction at the Grand.

WILLIAM SIMPSON.

BOSTON.

The Masqueraders Scores Unquestioned Success—Otis Skinner's Change of Bill—Gossip.

[Special to The Mirror.]

BOSTON, Oct. 7.

Decidedly the theatrical event of to-night was the opening of the engagement of the Empire stock company at the Hollis Street Theatre. The house was rather a fashionable one that it seemed to be mid-season rather than the first of October. The theatre was crowded and the performance of The Masqueraders was decidedly the best thing given in Boston this season. The company is always welcome here and Henry Miller and Viola Allen are special favorites.

Otis Skinner made a change of bill at the Park to-night and substituted His Grace de Grammont for Villon, which failed to crowd the theatre. The new play was well received by a large audience to-night.

To conclude the engagement Mr. Skinner will give The Merchant of Venice and The Taming of the Shrew by request.

Henry Irving makes no change at the Tremont this week, which will be devoted to King Arthur until Saturday, when a single performance of The Cornish Brothers and A Story of Waterloo will be given. King Arthur is a succession of beautiful stage pictures and reflects perfect management.

Frank Bush is at the Columbia this week with his new force-comedy Girl Wanted. As a result of an ingeniously worded advertisement, "Girl Wanted; apply to Frank Bush, Columbia Theatre," his first day in Boston has been a busy one.

The Castle Square to-night repeated a production for the first time in its comic opera season. The Bohemian Girl, which did the best business of the summer, was put on again with an almost entirely new cast. Clara Lane and J. E. Murray are becoming favorites at the Castle Square and add much to the strength.

In Sight of St. Paul's has caught the fancy of the public at the Bowdoin Square, and splendid business prevails. The piece was too long as originally written, but has been condensed and is now effective. The particular star of the production is Emily Rigi, whose characterization of the Panther is superb. There is only one weak impersonation in the cast, and that actor dies early.

Burmah keeps up its course at the Boston, and no date for the termination of its run is fixed. The fiftieth performance will be given on Oct. 13, and souvenirs will be in order.

The Fatal Card still continues to pack the Museum nightly, and a fiftieth performance is announced here too. Charles Holt and Giles Shine are doing splendid work in the piece, and the performance, as a whole, is wonderfully good.

A specially organized company gives Woman Against Woman at the Grand Opera House this week in addition to the continuous variety. Bartley McCullum directs the company.

The other attractions in Boston are: Grand Museum, Life in London; Palace, Omeene and the London Gentry Girls; Lyceum, Howard and Keith's special variety bills.

Sutton Vane has nothing but delight to express for the production of his In Sight of St. Paul's at the Bowdoin Square. He will leave Boston this week, but may return to produce other plays.

Max Figma, of the Burmah company, drove out a tally-ho full of Boston friends to the Brooklyn Fair last week.

C. Blanche Rice, one of E. E. Rose's bright pupils, plays the leading part in Hilda Across the Sea this season. She is a society girl of Newton, and is clever enough to make a big hit.

A well-known Boston journalist is rewriting Little Red Riding Hood, the pantomime which is to be given at the Bowdoin Square at Christmas. I wonder who he is? Northern Lights and Beyond the Breakers are to be given at that house soon.

The Night Clerk left Boston taking all records with it. All the engagement at the Hollis Street Theatre was cancelled, and the piece goes on the New England circuit with "the greatest hit of the season" placed to its credit. Charles Rich and William Harris have a big money-maker in this.

Meda has been in Boston during the past week and has occupied houses at the Tremont, Keith's, and other theatres.

Mrs. E. A. Sutherland and Mrs. Emma Sheridan-Frye will see their one-act piece, Marva Van, done in Boston on Oct. 20. It has been promised, but never given, and now the Empire company will have a Boston night to conclude the engagement at the Hollis Street.

Otis Skinner's venerable father, the Rev. C. L. Skinner, was one of the interested witnesses of his son's first appearance in Boston.

John C. Fren's farce comedy, A Jay Sport, was first produced at the N. H. on Friday.

It is quite possible that the first stage performance of Walter Damrosch's Scarlet Letter may be given during the Boston engagement.

Edward Kimball, manager of the Girl Wanted company, is a Boston boy.

Boston police authorities have put their veto on the street hands and they will refuse to license any more of them.

Frank W. Lodge has resigned as acting manager for Ada Gray.

Tom Gloucester came with a funny story yesterday. The landlord of the Mason House called at the police station and made a queer complaint. He said he had a guest who had no money to pay his board, and whom he could not turn out, as the man hadn't a stitch of clothing to put on his back. This man, whose name is James McDonald, was a programmer for the Special Delivery company, which was playing there. He wore a sort of uniform which the manager of the company, J. J. Coleman, says is his property. Coleman says McDonald has of late been remiss in his duties, and he found him in bed, discharged him, and took the clothing. James Tolman, the local manager, later provided the unfortunate fellow with a suit of clothing.

Carrie Gordon, an actress who had been ill and out of employment for some time, attempted to kill herself at her boarding house in this city by drinking laudanum and sweet oil. The attempt was discovered before it was too late, and after several hours of work her life was saved.

Most dramatic editors reserve their humor for their writing for the press, but F. W. Noxon, the "man with the lognette" of the Record, is an exception to the rule. His requests for seats, when he makes them to the local managers, are so witty that they find it a pleasure to grant them. The other day he sent a letter to one manager stating that the bearers were in trouble with the police and that it would be a favor if they could be concealed for an hour or two. They were concealed. Another time he sent a note to Ned Rose stating that the bearer was a Record reporter who would like to ride up and down the elevator at the Castle Square during the performance. The reporter was a green hand and when he read the note on his way to present it he began to tremble and he went somewhere else that night.

Amie Lewis lost her pocketbook on her way to the Bowdoin Square one evening last week, and the next morning it was returned to the hotel by an unknown man, who would not leave his name.

Frank P. Stone has gone to Richmond, Va., with the

Ancient and Honorable Artillery Company, of which he is a member.

Mrs. Annie J. Allen says that her anti-Ingersoll drama, Mighty Millions, will be produced in this city before the season is over. Although the play has not been produced, Ingersoll keeps on lecturing, and his appearance at the Boston on Saturday drew a crowd.

Charles E. L. Wingate's new book, "Shakespeare's Heroines on the Stage," is proving one of the most successful volumes published in Boston this season. Every actress who has ever played a Shakespearean character seems to be sending for a copy of Mr. Wingate's book, which is of special interest to them.

New Yorkers may be ready for a surprise when they hear of the engagement of a Washington belle now visiting friends in Boston to a leading New York manager.

Charles B. Dillingham, who has been in Boston arousing interest for the run of The Masqueraders, had an experience last week. He was introduced to a Boston newspaper man who mistook him for the publisher of that name. Here was a chance too good to lose. The newspaper man had an erotic novel which he wanted to get published and before Dillingham could help him the novelist was reading the great scenes to him.

When the ordeal was over he turned to Dillingham and inquired with a smile of triumph.

"Well, what would you do with it?"

"If it were mine," was Dillingham's reply, "I'd lose it the first chance I had."

When Otis Skinner was here last summer the degree of M. A. was conferred upon him at Tufts. Out of compliment to Mr. Skinner, President Cape of that college conferred a Ph.D. on him at the Park and gave him play Villon.

Rumors of changes in Boston houses were frequent last week, and there was one report that there might be another stock company here with Joseph Haworth as leading man.

JAY BENTON.

WASHINGTON.

The Heart of Maryland Postponed—Frederick Warde, Camille D'Arville and Corinne.

[Special to The Mirror.]

WASHINGTON, Oct. 7.

After a long period of preparation, David Belasco's new play, The Heart of Maryland, was to have been given its premier to-night at Allen's Grand Opera House, but the event was to-day postponed until to-morrow evening, to insure a smooth performance.

The play is in four acts, and is a romance of love and war in the early sixties. It has for its motive a State, a community, and a family divided against itself, although no battle or part of actual warfare occurs in the play. The surroundings are within hearing of the booming of the cannon when brother was arrayed against brother in defense of their political opinions.

The story of the play, while appropriately taking place in Maryland, has to do with the heart of a young lady of that name, which is torn in conflict between her love for a Federal officer, and her devotion to the cause of the Confederacy. The cast comprises Frank Mordant, Maurice Barrymore, John E. Keller, Cyril Scott, Odell Williams, Henry Weaver, Jr., Edward J. Morgan, John W. Jennings, Scott Cooper, A. C. M. W. H. Foy, A. F. Robert, McIntyre, William Johnson, Frank Stanwick, Edwin Meyer, H. E. Boswick, Edwin F. Mayo, Master Johnnie McKeever, Joseph H. Hazleton, Thomas Matlack, Frank Powell, Joseph A. Weber, E. J. Boyce, C. H. Robertson, Helen Tracy, Angela McCaull, and Georgia Bushy and Mrs. Leslie Carter, who will enact the title-role. The play is to be handsomely mounted, and the picturesque scenery of the mountain districts of Maryland is the work of Richard Marston and Ernest Albert Charles E. Evans and Max Blicman, who are making the production, have spared no expense. Rice's 1892 cast.

Camille D'Arville Opera Co. in Madeline; or, The Magic Kiss, drew an excellent attendance to the New National Theatre. The star's popularity is strong, and the admirable supporting company met with well-deserved success. The opera was given an excellent presentation and was handsomely costumed and mounted. Clary Fitzgerald and The Fendling follows.

Frederick Warde in classical drama is the attraction this week at Alhambra's Lafayette Square Opera House, opening in The Mountebank to an excellent house. The play was strongly presented. Damon and Pythias and The Lion's Mouth ar underlined. Ada Rehan in a week of repertoire is the next attraction.

The Kimball Operatic Burlesque company, with Corinne, commenced a week's stay at the Academy of Music, producing the burlesque of Hendrick Hudson, Jr., to the evident liking and appreciation of a full house. It is some years since Corinne appeared here, but it is to be hoped that her visits in the future will be at least a yearly occurrence. In Old Kentucky follows.

Kalbfeld's Orpheum Stars, a vaudeville company of considerable merit and novelty, opens well at Easton's Bijou Theatre. Florence Bindley in The Captain's Mate next.

Weber and Field's new organization, the Vaudeville Club, a strong combination of special features, crowds Kerner's Lyceum Theatre. James Thornton's Elite Vaudeville follows.

David Payman went from this point in advance of Little Christopher, W. H. Strickland retiring.

Mr. and Mrs. Charles E. Evans were here during the Poldubhead's (hon engagement, and remained over to attend the commencement of the new play, The Heart of Maryland.

John W. Albaugh will personally arrange the new Lafayette Square. He has moved his family to this city, and will reside here in the future.

JOHN T. WARDE.

PHILADELPHIA.

Rob Roy, A Social Highwayman, and Other Current Bills—Fernberg's Gossip.

[Special to The Mirror.]

PHILADELPHIA, Oct. 7.

A Daughter of the Revolution, by Engländer and Goodwin, was given its initial performance here at the Grand Street Theatre last Tuesday by the Camille D'Arville Opera company, and continued in the bill throughout the week.

Gustav Heinrichs has arrived home from Europe, having completed all arrangements for opening his season at the Academy of Music, Nov. 12, with the opera Sigurd, introducing Minnie Tracey, Mlle. Dassi, Sig. Viola, Malzee, Lorraine, and D'Becker. The favorites Mlle. Nevada, Mme. Kronold, and Sig. Dei Puente are included in the company.

The testimonial to John L. Sullivan, with sparring contest, announced for Oct. 3, did not take place, as the Grand Opera House management refused to allow the exhibition.

Rob Roy, with the Whitney Opera company and the original cast, opened to-night at the Chestnut Street Theatre for six weeks' engagement. It is a distinguished fashionable audience, the house is crowded, and Rob Roy is sure of great success.

E. E. Rice's 1892 at the Chestnut Street Opera House, is in its second and last week. Marie Dressler as the Daisy Queen, is one of the features. Digby Bell, with his latest opera, Nancy Lee, a satire on our militia and navy, follows 14. Ada Rehan 21.

The Case of Rebellious Susan is the opening attraction to-night of the Lyceum Theatre company at the Broad Street Theatre. An Ideal Husband is their card for coming week.

The Twentieth Century Girl, with a star cast, headed by Mollie Fuller, Gus Williams, John T. Kelly, and Catherine Linyard, and with large chorus and orchestra under the baton of Jesse Williams, are making business lively at the popular Park Theatre this week. It is a first-class entertainment, with good people, full of lively music and taking novelties, and pleases the public. Amy Lee comes Oct. 14 in her new play, Miss Harlow Scarza.

A Social Highwayman, with E. M. and Joseph Holand, opened to-night for week at the Walnut Street Theatre, scoring a pronounced success. The play is thrilling, full of interest and clever dramatic effects.

Joseph Murphy comes to the Walnut Street Theatre week of Oct. 14. Peter Dailey in The Night Clerk 21, and Robert Hilliard 28.

The False Friend is the attraction for the week at the Girard Avenue Theatre. An Unequal Match is in rehearsal for Oct. 14. Under arrangement with Daniel Frohman the stock company here will present The Amazons, Oct. 21, and Sweet Lavender Oct. 29. This is the first time that these plays will be presented other than by the Lyceum company.

Edward Hesselberg, a brilliant young pianist, aided by concert talent, under the management of Mrs. M. D. Lee, will make a debut at the New Mercantile Hall Oct. 8, heard this young pianist at Cape May. He is a capable musician, with excellent technique and clear phrasing, and deserves to rank with the popular pianists.

Forepaugh's Theatre presents My Partner with their excellent stock company to wonderful good business.

Popular attractions, well presented at moderate prices, are the cause of the large patronage since opening of the season. Unknown for week of Oct. 14.

Struggle of Life is a good drawing card this week at the People's Theatre. Charles McKeever, champion light weight of America, and John H. Clark, in sparring exhibition appear nightly as additional attractions. Land of the Living follows 14; Oliver Byron 21.

E. Cholmondeley Jones, the well-known press agent of Nison and Zimmerman's three theatres, has composed a ballad "A Song to Thee" and a gavotte, "Hearts' Ease."

William Barry this week has put in rehearsal his new comedy, Paradise Alley, and will produce it in the Spring on the Pacific coast.

The National Theatre has Davis and Keogh's production of On the Mississippi, a story of Southern life, with Ku-Klux-Klan mysteries, replete with stirring dramatic incidents. The company is large, including a Pickaninny band, and furnishes a pleasing entertainment. Lewis Morrison in Faust comes Oct. 14; William Brady's in a Big City Oct. 21.

Gilmore's Auditorium has Weber and Field's Own company as attraction for week. Hyde's Comedians follow, Oct. 14. Tony Pastor, Oct. 21.

Madame Meba, assisted by Scacchi, Campanini and artistic talent, will open the season at the Academy of Music Oct. 25.

Tony Farrell in Garry Owen comes to the Standard Theatre on Oct. 14; The Engineer 21; Little Trixy 28; Money Order, Nov. 4; Peck's Bad Boy, Nov. 11.

The Paris Comedy company is the attraction for week at the Kensington Theatre.

Black America, under the management of Nate Salisbury, made its entrance into the city this morning by a street parade of its entire 300 negro men and women, headed by a detachment of the Ninth Cavalry, U. S. A. and military band. To-night they opened for a two weeks' stay at the Grand Opera House with their big Southern spectacle, introducing songs, dances, sketches and a genuine cake walk. The entertainment is novel and pleasing, attracting a crowded house. While in this city the entire company live in their own railroad cars, switched off to a siding.

Carncross' at the Eleventh Street Opera House offers the opera, Moss Chonfleuri, or The Stars of a Night; the Rosslys, Irish comedians; Miss Sherwood and Le Ferde in character changes and rival Trilbys. Business fair.

The Dime Museum has the Female Rowing Race, ten lady athletes, including Eva Lewis, champion sculler, and the London Novelty company as the main features.

Richard Mansfield is booked for the Chestnut Street Opera House Thanksgiving week.

The Washburn Sisters, termed the latest sensation, come to the Lyceum Theatre Oct. 14.

Signor Tomasi, after rehearsing Rob Roy last week here, has resigned his biton, and to-night Reginald de Koven conducts the orchestra at the Chestnut Street Theatre.

J. Melville Jansen, an old-timer in the minstrel and comedy world, has just published a work of humorous literature entitled "Encyclopedia of Comedy."

The Arch Street Opera House is in the hands of Charles A. Bradenburgh, manager of the Dime Museum, and will probably be opened by Samuel S. Sandford as a continuous minstrel show, reviving author's song nights and ye olden time burlesques.

William J. Gilmore is lying very ill of typhoid pneumonia at a sanitarium in Atlantic City.

The managers of the Germania Orchestra under the leadership of William Stoll, Jr., is negotiating for Musical Fund Hall for a season of concerts to be instructive and educational and of a high order of excellence. This organization receives the patronage of our best citizens and fashionable society. S. FERNBERGER.

CLEVELAND.

Grand Opera at the Euclid—The Rainmakers at the Lyceum—Notes.

[Special to The Mirror.]

CLEVELAND, Oct. 7.

Lucia di Lammermoor and Cavalleria Rusticana are the two operas presented by The Tavery Grand Opera company to-night to an unusually brilliant audience, which completely fills the Euclid Avenue Opera House.

Marie Tavery, Albert L. Guille, Thea Dorre, favorite of last season, with several new artists, head a fine company who will be seen during the week in the following operas, Carmen, Cavalleria Rusticana, I'Pagliacca, Les Huguenots, Faust, Lohengrin, Mignon and Il Trovatore. The advance sale ensures a successful engagement. William H. Crane next week.

The Lyceum Theatre has for its attraction the first half of the week those prim fun makers, Donnelly and Girard, in the Rainmakers, with a choice company, and are pleasing a large house to-night. On Thursday evening Minnie Maddern Fiske will be seen in The Queen of Lairs, repeating the same play Saturday matinee and evening, and presenting A Doll's House. Fiske's appearance, it being her first appearance in this city for several years. Next week Faust.

The Cleveland Theatre is favored with a crowded house to-night, Down in Dixie being the attraction. McFadden's Elopement will be here next week.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1890.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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NEW YORK, - - - OCTOBER 12, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—THE GREAT DIAMOND ROBBERY, 8 P. M.
BROADWAY.—PRINCE'S BONNET, 8 P. M.
EMPIRE.—CHRISTOPHER, JR., 8:15 P. M.
FOURTEENTH STREET.—THE IRISH ARTIST, 8:15 P. M.
GARRICK.—MADAME MODJESKA, 8:30 P. M.
GARDEN.—THEIRY, 8:15 P. M.
GRAND OPERA HOUSE.—HERMANN THE GREAT, 8 P. M.

HERALD SQUARE.—PUDDINGHEAD WILSON, 8:15 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8 P. M.
LYCEUM.—THE PRISONER OF ZENDA, 8 P. M.
PALMER'S.—FLORUS-DE-LIN, 8:15 P. M.
TONY PASTOR'S.—VAUDEVILLE.

BROOKLYN.

AMPHION.—THE MERRY WORLD.
COLUMBIA.—PALMER COX'S BROWNIES.
MONTAUK THEATRE.—STUART ROBSON.
PARK.—TOWN TOPICS.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

ALLONS, ENFANTS.

In another column is printed a letter that betrays something of mental excitement on the part of the esteemed and earnest director of a recognized and no doubt valuable school of acting. The letter, as its face will disclose, was inspired by an editorial in THE MIRROR of last week on "A Need of the Theatre."

With sarcasm unveiled, the writer of the letter assumes that THE MIRROR has for years been in doubt as to the values of dramatic education, and that it has lagged like but now taken a cue from the declaration of HENRY IRVING, recently made, in favor of an institution that shall educate those who aspire to the theatre for the theatre's purposes. The writer of the letter, also, with an ironical employment of measures from the "Marsellaise," seeks to summon on behalf of THE MIRROR volunteers for a warfare to extinction against dramatic schools which THE MIRROR never has advocated or desired.

After moments of reflection which have no doubt intervened between the writing of the letter and this date, the esteemed and earnest director of the no doubt valuable school of acting meant will probably have concluded that he never has seen in these columns any expression against proper dramatic or theatrical education, or any intentional attack on any enterprise of the theatre that would commend itself to those who know what the theatre is and are cognizant of the theatre's needs.

As to HENRY IRVING, somewhat sardonically commended in the letter mentioned, there now seems to be no room for or occasion to dispute what he has been and is to the English-speaking theatre, in view of the fact that he is so eminent within the temple of the drama that he has no competitor in any country, and so esteemed without that temple that there is none so great in other arts or circles as would hesitate to do him honor.

There is still, perhaps, an objection that may be urged as to the harmonious quality of HENRY IRVING'S voice or as to his occasional indul-

gence of mannerism in pronunciation. But the auditor and witness at one of his plays, while enjoying the most artistic and vital illustration possible of inanimate details, can always understand the English language as he speaks it and as all about him, to the most insignificant figure in the drama, speak it. There has yet to be a production of a play under the auspices of any school of acting in this city of which this lingual fact may be stated; or for that matter, there are few productions of plays that enlist accredited professional actors of which it may be stated. Mr. IRVING was justified in his declaration as to the decay of proper speaking on the stage, and this was simply the text of the article in THE MIRROR.

If there be any dramatic school in which the requirements for the development of the actor suggested in THE MIRROR last week and quoted finally as complimentary to a particular school in the letter referred to are realized, then that school is a boon to the stage, and will go a long way toward supplying the place of the stock company, to whose thorough work so many prominent players of to-day owe their positions.

There is no doubt that the best of the dramatic schools give elemental development to young men and women whose powers, significant or indifferent as they may prove to be, are matured by the more exacting and practical experience they gain under salaries in regular companies. There is also no doubt that many who have no special advantage of these schools are developed to respectable public notice even under the unfavorable methods to which the profession generally are now forced to submit. And there is little doubt that great dramatic genius will make itself understood eventually in the face of disadvantage and in spite of or with the assistance of schools, as the case may be, and as genius always has manifested itself.

Returning to the immediate subject, whatever may be said against the old-school or the stock-school actor, this is to be insisted upon in his favor: He was and is verbally understood. In his older glory, he may have gesticulated with a force that would stop a street car, or he may in his frenzies have in seeming mistaken the scenery for something edible. But he at least spoke so clearly that all who had ears might hear. We no longer mourn for the extreme gesticular emphasis or for other extravagancies of expression that characterized the old school. But it is a pity that so much of the really admirable audibility of that school has died to the stage with the excesses of impression that deserved to die.

THE CHRISTMAS MIRROR.

THE Publisher announces the CHRISTMAS MIRROR for 1895, which will be published on or about Dec. 1.

The holiday number of THE MIRROR has always been a source of pleasure and pride to the profession which this journal represents, and this year will eclipse even the best of previous achievements.

Literary and artistic novelties are in course of preparation which will make the forthcoming issue the most notable in the entire series. The design for the first page of the cover, which was selected from a number that were submitted last Summer, has already been reproduced by the latest and most improved lithographic process, and will form a fitting exterior for the wealth of attractions that the number will contain.

THE CHRISTMAS MIRROR is not only the most largely circulated, but also the most talked-about of Christmas publications. It enjoys an enormous sale in all parts of the United States; it reaches many thousands of the general public, as well as all managers and members of the profession. Its unique value as an advertising medium is thoroughly established and universally understood.

Space in the advertising columns is now being reserved by leading managers and stars, and we would urge our patrons to place their orders at the earliest opportunity in order to obtain every possible advantage of position, etc.

USE DISCRIMINATION.

THE expressions of narrow-minded and bigoted clergymen against the theatre are becoming less frequent, and their localities are now generally rural. The advanced clergy are more liberal and at the same time more honest. And they are preaching to the larger congregations in centres of population which are noted for human advancement and for better conditions in every detail relating to life and morality.

The Rev. Dr. BRUNDAGE, of Albany, is one of the clergymen whose recent declarations as to the theatre typify public sentiment and express truth. In a sermon the other day he said:

The theatre is more than a place of amusement; it is a school for important ethical training. ARISTOTLES, SOPHOCLES and EURIPIDES in their day were the great ethical teachers of the Greeks. Who has done more to impress upon the modern world the significance of the great ethical laws of life than WILLIAM SHAKESPEARE and the great actors who have interpreted his works? The purpose of the pulpit and the serious drama is the same to encourage men and women to lead virtu-

ous lives. It is right to go to the theatre. It is a man's duty to go to the best theatre and see the best plays. In resorting to the theatre for amusement you must determine between the good and the bad, just as in the reading of a novel, you must discriminate between the good and the bad. Just as in dancing, you must discriminate between the good and the bad. All life consists of continued discriminations.

And we may say to those who wish to go to church, as the Rev. Dr. BRUNDAGE says to those who wish to go to the theatre: Choose some church that is notable for its real christianity, and for the honesty of its clergyman, and the integrity of the doctrines of humanity that he teaches. Avoid pulpit sensationalism and the governing selfishness of wealth and display that make so many churches simple theatres for the exhibition of good circumstances while those who attend are entertained for an hour by the attempts of the minister to preach to their vanity because they pay his salary.

THE failures of theatrical enterprises in this city and on the road up to date may be read with profit by all interested in amusements. No company brought together with an artistic idea and no play worthy of public attention for a moment has succumbed. Companies organized on the purely commercial plan, which assumes that the public cannot discriminate, have either walked home or are now engaged in that discouraging and painful task. In most of such cases, the "managers," so called, saved enough for railroad fare. It is to be hoped that the projectors of the ventures that have failed will realize that the public is not at the moment simple, or that they will go into some other business for which their instincts and abilities fit them.

At the convention of Societies for the Prevention of Cruelty at Albany, last week, ELBRIDGE T. GERRY was re-elected president. Without reflecting in any way upon the legitimate and commendable work of the New York branch of this society, as it relates to animals and street waifs, it may be said that the reelection of Mr. GERRY was a foregone conclusion. He has no opposition in this his semi-political household, and no ultra-political boss ever had a firmer grasp upon his subordinates, or ever discouraged rivals to his power more successfully than has Mr. GERRY. He is in this field unique, and probably that accounts for the fact that he is in it so arbitrary and illogical.

PERSONALS.

GLASER.—Lulu Glaser, of the Francis Wilson company, whose portraits have been among the prettiest ornaments in the Broadway store windows for some time past, will shortly be married to a wealthy Pittsburg man, and she will probably leave the stage.

HACKETT.—James K. Hackett, who was engaged for the Potter-Bellew company in The Queen's Necklace, and who has appeared in that production at Daly's Theatre, will not go on the road with it. At his own request Mr. Hackett has been released by Mr. Daly, and he will remain in New York for productions. The personal and professional relations between Mr. Hackett and those with whom he has recently been associated remain most amicable.

MODJESKA.—Madame Modjeska will be the guest of the Professional Woman's League at a social to be held on Oct. 14.

INVERNI.—Madame Elise Inverni, who is described by the London press as possessing a fine contralto voice of rich quality and good compass, which she uses with skill, arrived a few days ago in this city and is preparing to make a concert tour throughout the country.

BLANCHE.—Annie Blanche, who made a hit at the Fifth Avenue as the heroine in Hannele, is still in town and has taken a flat at 140 West Thirty-sixth street. She is considering an offer to join a well-known stock company for soubrette parts. It is also possible that she may once more be seen as Hannele in a special revival of Hauptmann's dream play for a charitable benefit.

CHEATHAM.—Kittie Cheatham, the soubrette of the Daly company, who married an English cotton broker some time ago and retired from the stage, is passing through New York on a visit and is stopping at the Waldorf.

CANTOR.—Mrs. Rachel Cantor, the oldest living actress in America, who celebrated her eighty-fifth birthday on Sept. 10, is visiting friends in this city. Mrs. Cantor is one of the happy theatrical family at the Forrest Home.

MARTINOT.—Sadie Martinot is stopping at the Hoffman House.

TEMPEST.—Marie Tempest is expected here next week. She is not under engagement to any one, but it is said she will bring with her a number of French one-act plays which she hopes to produce.

HAWTHORNE.—Grace Hawthorne will sail for England to-morrow (Wednesday). She expects to return in about six weeks.

INGALS.—Lizzie Ingals returned from Europe on Sept. 29.

HANLIN.—Harry Hamlin, manager of the Grand Opera House, Chicago, was in town last week en route for home after a trip of several weeks in Europe.

HENDERSON.—Mrs. Ettie Henderson, manager of the Jersey City Academy of Music, will leave for Des Moines, Ia., on Oct. 14 to attend the wedding of her niece, Ettie Cozens, who is to marry the Hon. Joseph Bancroft, of that city.

SINN.—Walter L. Sinn has gone to Colorado Springs to recuperate from his laborious and exacting duties in connection with the opening of the Montauk Theatre, Brooklyn.

ANDERSON.—Mary Anderson (Madame de Navarre), whose autobiography is announced for publication this month, has entitled her work "A Few Memories."

POTTER.—Among the notable contributions to the New York room of the Woman's Building at the Atlanta Exposition is a handsome bust of Mrs. James Brown Potter, by Mrs. Clio Hinton Hunker. It is both a likeness and an artistic work.

SIR AUGUSTUS HARRIS TALKS.

Sir Augustus Harris intends to come to America more often in future, so he said on Sunday when a MIRROR man saw him at the Waldorf.

"I have been doing business with your country for over seventeen years," said Sir Augustus, "yet this is only my second visit. You see I was rather afraid of the ocean trip. I am not the best of sailors, but now I've made the herring pond's acquaintance without disastrous results I shall come more often."

Sir Augustus' present trip is chiefly in connection with Humperdinck's fairy opera, Hansel and Gretel, which is to be produced to night (Tuesday) at Daly's. "I feel sure it will be a success over here or I would not have sent it," he said. "The music is exceedingly effective." "Before I go back on the Lucania next Saturday," he continued, "I shall run over to Boston to see Burnah, which is my Life of Pleasure rechristened. I understand the piece is not going so well as it did in London. That is because they have changed it in several ways. You know you can't take a wheel out of a complicated piece of mechanism and expect it to run as smoothly as before. I am very glad The Sporting Duchess has succeeded over here. It is certainly magnificently staged."

"How do I find time to write plays when I have so many managerial duties? Oh, I do not write them in the proper sense of the word. My share in the collaboration consists in giving the first idea, in planning the edifice, in supplying the bricks as it were. If I had time to write, too, I should not need the help of Messrs. Hamilton and Raleigh. The new piece written with those gentlemen, Cheer Boys, Cheer, is a great success at Drury Lane. Coming over on the steamer I completed the pantomime which I shall produce at Drury Lane next Christmas. I have also been busy working with Clement Scott on Alexandre Dumas' Denise, in which Olga Nethersole will appear. We have cut out most of Dumas' long philosophical tirades and made the piece, I think, more suitable for modern purposes."

"I like your theatres very much, especially the plan of reserving the entire lower floor for the best seats. Do I think American plays are wanted in London? Certainly, if they are good."

DELIA STACEY WINS.

Thomas H. Burchall, a manufacturer of New York, commenced an action last October against his wife, Delia Stacey, for divorce on the statutory ground. Miss Stacey denied the allegations in the complaint, and an exhaustive trial was had before a referee. The evidence against her was the uncorroborated testimony of four paid detectives, who not only contradicted themselves in material particulars, but were absolutely contradicted by Miss Florence Stevens, who testified positively that upon the night in question she had been seriously ill, and Miss Stacey had nursed her continuously. Brian D'Arley, named as co-respondent, also swore to the falsity of the charges. On Sept. 23 the referee reported in favor of dismissing the complaint, and on Friday, on the motion of Colonel James Foster Milliken, Miss Stacey's counsel, Judge Pryor gave judgement for the defendant with costs. Miss Stacey is with the Digby Bell company.

LETTERS TO THE EDITOR.

AT ITS BEST TO-DAY.

PROVIDENCE, Oct. 4, 1895.

To the Editor of The Dramatic Mirror:

SIR.—The gentlemen who have been writing indignant letters to THE MIRROR about a certain ill-tempered assailant of the modern drama will be rejoiced to learn that a new man occupies his place as head dramatic critic of the Providence Journal and that productions not Shakespearean may come to Providence at least without the certainty of getting jumped on because they are modern.

The "new man" lacks nothing of the literary ability possessed by Mr. Fuller and his thorough knowledge of dramatic history and literature. It appears, enable him to look upon the modern drama and modern methods with all the more delight. It may be added that his acquaintance with the characteristics of nearly all the men and women of the ancient and of the modern stage is supplemented in a very valuable manner by his ability as a finished and versatile actor and his consequent appreciation of stage technique.

There is a class of people, sad to tell, to whom no land is so beautiful as a distant and unseen is, no times so bad, so sordid, so unhappy as the present, no lies "like mother used to make." By denouncing everything of the present and near at hand they would exalt themselves as little pinnacles above the passing show. More than a hundred and twenty-five years ago Oliver Goldsmith, as our devotees of the "Old School" all know, made his Mr. Hardcastle denounce the times and the manners. "In my time," bewails the old gentleman, "the follies of the town crept slowly upon us, but now they come faster than a stage coach."

Was always thus. Perhaps the cynics of a century hence will be looking back upon us as models of taste and possessors of the divine afflatus. Yet, if the drama should continue to advance and popular taste continue to improve as fast as it has during the last half century, they will have but little warrant. Our drama represents a higher level of thought and a more subtle humor, and a delicacy of expression that betokens a more advanced civilization than any reached before. There is more real morality in the manners of our times than any other age has seen. It is difficult to comprehend how any man can doubt this who reads history, but, perhaps, it is too much to expect that those who live in blisful fancies of the past are going to so rudely awaken themselves by studying the actualities. That charity is broader and the significance of life is better understood to-day than ever was before: the drama of our times convincingly indicates.

It was Mr. Potter's play of Trilby which, perhaps, awakened the greatest ire of the critic who has been mentioned. One of the concluding remarks of his denunciation of that work furnishes a key-note to his whole school of criticism. After nearly a half column of most violent abuse of the play as an impudent and entirely unsuccessful attempt to make an overrated but somewhat effective and clever novel into a palatable dramatic production, he admitted that the large and brilliant audience assembled at the first production were delighted, and explains this by saying that it doubtless possessed those elements in abundance "calculated to please the Philistines who admire the modern drama."

It may be remarked in this connection that while the ancient Philistines were effectively punished by the jawbone of an ass, the present critic preferred to trust to his pen to do the execution.

No doubt there is too much that is ephemeral and cheap in some phases of the modern drama and much that the present age with its advancing ideals must work hard to eradicate, but if the admirer of modern methods must be so stigmatized as a matter of course, I am glad that I am.

ONE OF THE PHILISTINES.

WHITESIDE'S HAMLET.

NEW YORK, Oct. 5, 1895.

To the Editor of The Dramatic Mirror:

SIR.—I desire to place myself on record as prophesying that Walker Whiteside stands on the threshold of a great career.

Any one who supposes that the part of Hamlet can be played by rote, or by imitation of a chosen model, or without long and intense mental and physical labor, or without a natural intellectual fitness for and attraction to the character, can speedily ascertain for himself by trying it.

I congratulate Mr. Whiteside on his conscientious performance; on his exceptional fitness for the part; on his earnestness and deliberation; and, above all, on his exceedingly happy choice of readings—this latter a measure wherein many older men have lost themselves.

APPLETON MORGAN.

THE USHER.



The first important banquet of the season will be given in Henry Irving's honor at the Lotos Club on Saturday, Nov. 2. The supper will begin at midnight. It is expected that 300 members will be present.

Irving never ceases to speak of the royal time he had with the Lotos eaters during his last visit to New York, and it is only fair to say that the forthcoming spread bids fair to cast the previous occasion in the shade.

A brilliant oratorical force will be present, and Irving will be lionized to the queen's taste.

Rad business during September seems to have prevailed everywhere, except in the South.

Henry Greenwall, who controls or is connected with all the important theatrical interests in that section, says that receipts averaged fifty per cent. more last month than they have averaged during the same month last year.

The South is a great stronghold for really meritorious attractions. It has an abiding love for the theatre in its better developments, and there is no territory where serious dramatic art is more appreciated.

Bram Stoker, who is known to us on this side of the water, chiefly in his capacity as Irving's manager, is the author of a delightfully written dramatic sketch, entitled "The Water's Mou," which has just been published by Appleton and Company.

Mr. Stoker writes with a remarkably graphic pen, and this story of smugglers, coast-guards and the complications that ensue between love and duty in the heart of the sweetheart of a young fisher-girl, has a zest and a charm that are rare.

There is a capital play hidden in this tale and Mr. Stoker will be doing an injustice to himself and to the stage if he does not dramatize it.

In connection with Mr. Daly's legal action to protect his rights in Sudermann's play of Honour, a question has been discussed by the Chicago press that shows a singular lack of knowledge of some of the plainest principles connected with the question of copyright.

One of my contemporaries says that the publication of this play in book form by the author, after the American rights had been sold to Mr. Daly in good faith, let down the bars to American adapters.

This is not only a preposterous but an absurd conclusion. It has been established in several important cases that the failure of an author to live up to his agreement to hold one of his plays in manuscript does not invalidate the rights of the American purchaser.

I remember that Sardou, after selling Andrea to Agnes Ethel, printed that work in violation of his contract in order to secure the royalties which are often considerable in the case of a successful play.

When the late Steele Mackaye made an adaptation of Andrea under the title of In Spite of All, a large sum of money was paid to Miss Ethel for the purchase of her rights in the original work. Soon afterward unscrupulous persons secured a translation of Andrea and announced it for production at the Madison Square Theatre in this city, claiming that Sardou's publication had made the work public property.

Legal proceedings were begun by the owner of Andrea and In Spite of All, and the unauthorized version was promptly and permanently enjoined.

Mr. Daly's case is similar to the one in question. The duplicity or breach of faith of a foreign author in such an instance does not legally permit the piracy of the rights possessed by an American purchaser.

The difficulties that confront the New Woman were rather startlingly exemplified in Bridgeport the other day by the young professional who, having been stranded by a bogus manager, donned male attire and went to work as an electric janitor.

She received an accidental shock of electricity which resulted in the discovery of her sex, and that was sufficient to insure her discharge by the company employing her.

Colonel Ingersoll's famous advice to "beware of short-haired women and long-haired men," might be extended in this instance in a way so obvious that it is not necessary to go into particulars.

In spite of the efforts of the newspaper correspondents to exploit every detail in connection with Henry Irving's knighthood, that sensible actor and judicious man carefully avoids using his new honors in any way as an advertisement.

Not only does he refrain from utilizing the honorary prefix which now belongs to his name by right, but he has seen fit to deny the report that the College of Heralds has as yet awarded him a coat of arms, and that he will not apply for it until his return to England.

It may be this indicates that Irving, while touring in this democratic nation, does not wish to lay himself open to even a suspicion of snobbery; but I rather think the real reason is that he cares very little about the distinction that has been conferred upon him by the Queen, except in so far as it may redound to the credit of the profession which he adorns.

In this Irving furnishes a striking contrast to that other English theatrical knight, Drurion Harris, who is not only proud of his "Sir," but who, on his present visit, brings it to this country with a determination that it shall be very much in evidence.

I hope that something will come of the suggestion for a benefit to George Keogh, who has not only been in very hard luck recently, but who has undergone a series of most painful surgical operations, from which it was not thought by his friends he could successfully emerge.

Mr. Keogh has been a manager of considerable



THE POE COTTAGE.

THE POE COTTAGE.

In THE MIRROR last week was published an account of the plan of the Shakespeare Society of New York to purchase the Poe cottage in Fordham and preserve it as a memorial to Edgar Allen Poe, and as a museum of relics of that poet.

This week THE MIRROR publishes an artistic half-tone picture of the Poe cottage, specially made for this paper, and below will be found a list of subscriptions to the fund that will be of special interest to the members of the theatrical profession. The father and mother of Edgar Allen Poe were actors, and THE MIRROR, aside from its interest in the work of the Shakespeare Society of New York, thus gladly and appropriately becomes the medium through which public note of the progress of this project may be made.

The original plan of the Shakespeare Society as to subscriptions for this object was to place the minimum amount at \$25, the subscribers of such sums to become members of the society, if eligible, upon the usual approval by the governing board. It has, however, been decided that smaller subscriptions than \$25 will be received for the object, and that there shall be no limit as to the maximum of subscriptions. All sums subscribed will be acknowledged in THE MIRROR from week to week.

Thomas W. Keene	\$100.00
Augustin Daly	50.00
J. Henry Magouigie	25.00
H. M. Doak	25.00
Morris K. Jessup	25.00
Rev. William J. McClure	25.00
Thomas T. Spencer	25.00
Carl Edelheim	25.00
Dr. J. V. Dale	25.00
Wallace Bruce	25.00
Joseph H. De Grange	25.00
Nelson Wheatcroft	25.00
Esther Herrman	25.00
John Glendinning	5.00

HONOUR ENJOINED.

On Monday, Oct. 1, Augustin Daly applied for an injunction in the Circuit Court of Cook County, at Chicago, to restrain Lillian Walrath and her company, consisting of Frederic de Belleville, Russell Bassett, Bailey Avery, A. W. Madin, George Nash, Ellen Burg, Annie Shindle, Carrie Sanford, Annie Haines, and Francis Reiman, the translator and adaptor, from producing upon the stage of the Chicago Opera House, Hermann Sudermann's play, Die Ehre, under its English title, Honour.

Mr. Daly alleged that he had acquired all stage rights for the United States and Canada to the drama as assigned of Emanuel Lederer, who had purchased the play in 1889 direct from the author, and in the contract between Lederer and Sudermann (which was produced in court) there was a stipulation by Sudermann that he would preserve the play in MSS. form and not print or publish it, or otherwise imperil the rights of Lederer or his assignee.

The application for the writ of injunction was resisted by the defendants on their contention that the play had been printed and dedicated to the public by authority of Sudermann, and printed copies of the German play running up to the fourteenth edition were brought into court.

The case was fully argued from Mr. Daly's standpoint by James Fanning Latham, and after mature consideration Judge Gibbons, of the Cook County Circuit Court, granted the injunction, the learned judge saying:

This matter is governed by elementary principles. The author of the play has undoubted common-law property right in anything of his production, whether copyrighted or not, so long as it is not dedicated to the public. In this matter Sudermann is the reputed author of the play. He has conveyed his right to production to Lederer, who has assigned his contract to Mr. Daly.

The effect of the publication of the play in the German language does not affect the right of producing it under the contract before the court. That publication expressly reserves all rights. To publish in the German language may be a breach of the contract with Lederer, but no one but Lederer has a right to question the publication. While the affidavits presented lack a notarial seal, yet there is sufficient on the face of the bill to authorize a preliminary injunction. I am inclined to hold that the injunction should not operate in the present week, as greater damages would result to the defendant who has advertised the play for this week by reason of its prevention than to the complainant by reason of a prohibition. The injunction may issue prohibiting these parties from advertising or producing this play in any manner after Saturday of this week. The complainant may amend his bill to recover damages heretofore sustained by him in the performance of the play.

The full text of the order for the injunction is very comprehensive in its scope, and would seem to operate as a bar to the further tour of Miss Walrath and her company. It is as follows:

It is ordered by the Court that a writ of injunction issue in the above entitled cause, as prayed in said bill, upon complainant's filing with the Clerk of this Court a bond in the penal sum of five thousand dollars (\$5,000), restraining the said defendants and each of them, and their servants, agents and attorneys from rehearsing, producing, representing, performing, playing, adapt-

ing, advertising, or causing to be rehearsed, produced, represented, performed, played, adapted, advertised, or otherwise exercising or assuming to exercise or causing to be exercised or assumed any control, ownership or dominion of, in, to or over the drama composed by Hermann Sudermann, in the English or other language, either under the title Die Ehre or the title Honour, or under any other title as a drama, play or representation, or over the stage business, scenes, incidents or situation of the said dramatic play in the English or other language, or any colorable imitation or simulation of the said play, Die Ehre or Honour, and from advertising the production or intended production of the said play, and any colorable imitation or simulation thereof, or acting in and producing any stage representation thereof, upon the stage of the Chicago Opera House in the City of Chicago, County and State aforesaid, or elsewhere in the United States of America."

LEFT DESTITUTE IN PORT JERVIS.

(Special despatch in New York World.)

PORT JERVIS, N. Y., Oct. 5.—The Comstock Mammoth Minstrels, of New York City, who have been "doing the Hudson River towns," were stranded here last night. There are 105 people in the show, mostly colored persons, among whom are eleven women. Upon arriving here they were confronted by Phil Cohen, of New York, who held an attachment on their wardrobes. With the promise of receiving their salaries the members of the company gave a performance. After the exhibition Cohen obtained possession of his property, and both he and Fred McCloy, backer of the concern, together with Treasurer Kellogg, left for New York City, leaving the performers to shift for themselves without a cent to get out of town with. All night long they tramped the streets to keep warm, with nothing to eat this morning.

The local authorities are talking of advancing money from the poor fund of Orange County for sending the people back to New York, and then draw on New York County for pay, as provided by law. If this is done, Mr. McCloy and his associates may have to foot the bill with the latter county's authorities.

CONCERT AT KOSTER AND BIAL'S.

The first of a series of high-class concerts was given before a large and appreciative audience on Sunday evening at Koster and Bial's.

The orchestral numbers on the programme were the overtures to William Tell and Orpheus, "Thousand and One Nights," by Strauss; selections from "Castles in the Air," "Souvenir De Beaulieu," by Bizet; "Morceau Caracteristique," by Bendix; and Liszt's Second Rhapsody.

The soloists were Signor Pasquale, who sang Gounod's tenor aria, "Salve de Mora"; M. Ganve, baritone; and Madame Louise Natali.

Madame Natali displayed a well-cultivated voice in her rendition of the soprano aria by Rossini, "I na vora poco fa," and was generously applauded.

The cornetist, Jules Levy, has often been heard at Koster and Bial's, and his reception was, as it usually is, most flattering.

The orchestra, numbering fifty-five pieces, was under the leadership of Gustave Kerker, who conducted in a spirited manner.

COMPANIES STRANDED.

The Diamond Dramatic company closed recently at Red Key, Ind., owing to the unexpected departure of Walter Newman, the proprietor. Salaries were unpaid, and the members of the company were left to get out of town the best way they could. A benefit was attempted, but the use of the little hall in the place was refused.

Maloney's Raffle stranded at Binghamton, N. Y., on Saturday night, after being out two weeks. A week's salary was due all the members, as after the last performance the Fulton Brothers, their partner, and the manager of the enterprise left town, leaving unpaid the board bills of the others of the company, who had no money to pay fares to New York.

TRILBY MAY GO TO AUSTRALIA.

W. A. Brady is thinking of taking Trilby to Australia next year. He has made a proposition to A. M. Palmer and is awaiting Mr. Palmer's decision. If the tour is undertaken Mr. Brady will only take over two American actors; the rest of the cast will be made up in Australia.

A. M. Palmer, when seen about the matter, denied all knowledge of any proposition made by Mr. Brady.

STRANDED AT MATTEAWAN.

Puck's Comedians, a repertoire company, after playing the week of Sept. 23 at Peattie's Academy of Music, Matteawan, disbanded, leaving bills unpaid and the company in a deplorable condition.

prominence. He has been associated with several attractions of the first order, and he is personally sufficiently popular to ensure more interest in his testimonial than is usual.

Mr. Thomas's Alabama seems to have traveled over the heads of some of the London critics. One would imagine that the novelty and freshness and artistic quality of this charming play would have pleased at least the discriminating reviewers of a town that is popularly supposed to be a centre of taste and culture.

But I find one critic referring to the "pretty puerilities of Mr. Thomas," and expressing the opinion that "a droning dialect dialogue, meandering sluggishly through dank Southern swamps, does not excite particular enthusiasm in a country where the dialect is very little understood." This, and much more in the same spirit of crass unappreciativeness.

The fact is—and even our British brethren must admit it if they have a particle of frankness in their composition—that American character and American "atmosphere" are quite beyond their comprehension. Indeed, as a class, the English know little about the American and care less.

If we were as ignorant on our part of the life of pastoral England and Scotland, and of the habits and characteristics of the Londoners, from Belgrave to Bow Bells, there would be short shrift for the plays that British dramatists send us.

It happens, however, that our people are neither narrow nor provincial and as they do not live on an island, it is impossible that they should be insular. They are keenly alert and alive to what is going on all over the world, and they are quick to recognize the truth or the sham of any dramatic picture of life on the other side of the ocean that is presented to them.

A contributor to THE MIRROR last week said that the reason why Nat Goodwin does not present In Mizoura during his present engagement in this city is that it costs him too much in royalties.

I am authoritatively informed that this assertion was incorrect. It was Mr. Goodwin's first intention to do In Mizoura, David Garrick and Ambition; but after he returned from Europe and began rehearsing his company, the major portion of whom were new members, he saw the impossibility of getting up four plays and devoting to each the care that is essential to a metropolitan production. For that reason he decided not to present Mr. Thomas' piece this time.

As to royalties in New York, it would not have been more expensive for Mr. Goodwin to have played In Mizoura than A Gilded Fool, as the terms are the same for both plays. The royalty, by the way, on these pieces, is not ten per cent.

Messrs. Campbell and Veon, managers of the Andes Opera House, at Fostoria, O., have not forgotten the lessons taught last season by THE MIRROR's exposure of the evils connected with the free pass system. They write me as follows:

"We became very much interested in your lithograph pass fight last season, and as a result we issued an exterminator in the shape of an opera house programme in which we give the merchant advertising in exchange for the privilege of placing lithographs in his window. We now get a fine showing in the best locations without putting out a single lithograph ticket."

This is the best plan yet devised for a one-night stand manager to obviate the lithograph nuisance. I believe that it will be found equally effective and profitable if it is adopted elsewhere.

In attempting to play Juliet in London, Mrs. Patrick Campbell has received the first serious check in her successful artistic career.

Her vaulting ambition clearly outleaped itself in this endeavor, for there was nothing in her previous work to inspire the belief that she could successfully embody perhaps the most difficult of all Shakespeare's heroines.

As might have been expected, she lacked the poetic quality and gave a characterization whose flavor was modern Londonese rather than mediaeval Veronese.

Mrs. Tanager and Mrs. Ebb Smith undoubtedly require rare abilities for their adequate representation but the very powers that made Mrs. Campbell pre-eminent in those roles stand as a bar to her successful interpretation of Juliet.

MINNIE SELIGMAN LEAVES THE STAGE.

Minnie Seligman has left the stage for good. She is now in Munich, and it was she herself who imparted this information to a gentleman recently returned from there.

AT THE THEATRES.

Garrick.—Measure for Measure.

Isabella	Modjeska
Vincutio	John A. Lane
Angelo	W. S. Hart
Escalus	Robert Elliott
Claudio	Howard Kyle
Lucio	Beaumont Smith
Leopold	Francis Byrne
Provost	Franklin Quinby
Pompey	Robert McWade
Elbow	Wadsworth Harris
Friar Peter	Mark Fenton
Abraham	George Desherger
Barnardine	Harry Vincent
Thomas	George Wilton
Mariana	Benjamin Lester
Francesca	Una Abell
Mistress Overdone	Grace Fisher
	Mrs. Hannah Sargent

Measure for Measure is not seen so often on the stage as its occasional presentation has ceased to be a novelty, whereupon Madame Modjeska showed wisdom in selecting it as the opening play of her engagement at the Garrick which began auspiciously last night. There was an audience of discriminating persons that filled the theatre and they found much in Madame Modjeska's interpretation of Isabella to applaud and to enjoy.

The distinguished actress was greeted warmly when the scene lifted and disclosed her in the graceful white draperies of the religious novice. Her melodious voice has lost none of its pristine charm, her action is still marked by rare dignity and beauty, and her power to express emotions that stir the heart has not declined. Indeed, Modjeska to-day is as lovely a woman and as exquisite an artist as when she first appeared in this city a number of years ago, and we may venture to express the hope that the announcement that this is her farewell engagement in the metropolis will be reconsidered and withdrawn, for the public is not yet ready to relinquish this favorite artist.

Measure for Measure, even in its abbreviated form as seen last night, is not the most interesting of the Shakespeare comedies. It halts in action; the plot is slow in development, and there is a plentiful lack of diversity in the manner in which it progresses. Isabella is a role of restricted opportunities, too, although in Modjeska's hands it takes on an uncommon charm and interest. But the comedy possesses many beauties of tact, many odd and many touching revelations of character, and it is well worth the pains that the Polish actress has bestowed upon her rendering of the chief role. She received a number of calls last night and was weighted down with red roses after the third act.

Mr. Hart appeared to advantage as Angelo, ungrateful as the part is in certain respects. This young actor has a forceful presence, a good voice, which he uses well, and admirable intelligence in his readings. He is a most valuable acquisition to Modjeska's support.

Mr. Lane, who assumed the part of Vincentia at one day's notice, was pardonably uncertain in his lines in the opening scene, but in the circumstances his efforts in the whole were creditable.

Mr. Kyle's Claudio was clean-cut and incisive. Mr. Smith was excellent as the lively Lucio.

Mr. McWade played Pompey with excellent comic appreciation, while Mr. Harris as Elbow and Mr. Fenton as Froth contributed capital characterizations that were in the true Shakespearean low comedy manner.

Miss Abell as Mariana, Miss Fisher as Francesca, Mrs. Sargent as Mistress Overdone, Mr. Elliott as Escalus, Mr. Byrne as Leopold, and Mr. Quirby as the Provost all lent interest to the performance.

Measure for Measure will be repeated until Thursday, when Mary Stuart will be given. At the Saturday matinee Madame Modjeska will be seen as Camille.

Fifth Avenue.—David Garrick.

Comedy in three acts by T. W. Robertson. Revived Oct. 7.

David Garrick	Nat C. Goodwin
Mr. Simon Ingot	J. G. Saville
Squire Chivy	C. F. Montaine
Mr. Brown	George Fawcett
Mr. Jones	Arthur Hoops
Thomas	Louis Payne
George	Charles Lewis
Servant	James Sanger
Ada Ingot	Annie Russell
Mrs. Smith	Estelle Mortimer
Miss Arcaminta Brown	Emma H. Curran

Nat C. Goodwin appeared for the first time before a New York audience as David Garrick at the Fifth Avenue Theatre last evening. He fully confirmed the eulogistic criticisms accorded to his acting of this role in other cities. His work in the second act where David Garrick simulates drunkenness in order to cure Ada Ingot of her love for him was in the nature of a histrionic triumph.

The role of Garrick in this piece is not a difficult part to enact passably well, but to portray the character as Mr. Goodwin does is an achievement that stamps him as one of the best, if not the best comedian on the American stage.

Of the supporting cast C. F. Montaine made a hit as Squire Chivy. His drunken scene in the second act was wonderfully well carried out. It was delightfully comic without being overdone.

Annie Russell proved captivating but somewhat colorless as Ada Ingot. All the other characters were in competent hands.

The performance concluded with Lend Me Five Shillings, in which Mr. Goodwin repeated his diverting personation of Golightly.

The cast included George Fawcett as Captain Phobbs, Henry Bergman as Spruce, Arthur Hoops as Moreland, Louis Payne as Sam, Emma H. Curran as Mrs. Major Phobbs, and Ethel Browning as Mrs. Captain Phobbs.

Empire.—Christopher, Jr.

A comedy in four acts by Madeline Lucette Ryley. Produced Oct. 7.

Christopher Colt, Jr.	John Drew
Christopher Colt, Sr.	Harry Harwood
Bert Bellaby	Lewis Baker
Major Hedway	Leslie Allen
Mr. Simpson	Arthur Byron
Mr. Glibb	Herbert Ayling
Job	Joseph Humphreys
Whimper	Frank Lamb
Mrs. Glibb	Elsie De Wolfe
Mrs. Colt	Annie Adams
Nelly	Anna Belmont
Dora	Maud Adams

The new play furnished by Madeline Lucette Ryley for John Drew was produced at the Empire Theatre last night and proved to be a piece of very thin texture. It has been generally understood that it would be Charles Frohman's policy henceforth to keep Mr. Drew to the serious style of play. But evidently Mr. Frohman has changed his mind, for Christopher, Jr., is comedy, and not a very high order of comedy at that.

It seems, indeed, a pity that an actor of John Drew's position should waste his talent and time on such flimsy material. Mrs. Ryley's play is bright and entertaining enough. It is well constructed and for the most part well written, but

it is hardly a dignified vehicle for Mr. Drew and Miss Adams.

The story, in brief, is as follows: Christopher Colt, Jr., three years before the curtain rises, has accidentally acquired a wife as a result of an adventure on shipboard. It appears he is on his way to Trinidad when, by some mischance, he gets into the wrong stateroom and goes to bed and to sleep without discovering his mistake. When he wakes he finds to his dismay that he is in the room of a pretty girl, the daughter of a military papa. He manages to escape without waking her, but papa sees him, and young Colt accepts matrimony in preference to death. The heroine is ill, and so the marriage is performed by proxy, and Colt never gets a good look at his bride. He further complicates matters by assuming for the occasion the name of one of his friends. Mr. and Mrs. Colt meet for the first time during the first act of the play. Neither knows the other, and they fall desperately in love at first sight. Of course, in the end the tangle is straightened, and the play ends to the satisfaction of everybody.

John Drew played the title-role as he does all such roles—by rolling his eyes at the heroine and making grimaces at the audience. His lines only permitted him to be mildly funny. Harry Harwood, who has shown himself to be an excellent actor on several occasions, gave force and dignity to the part of the irate father. Herbert Ayling did his best with an idiotic part, and Joseph Humphreys gave a clever performance as Job. Lewis Baker was wooden, expressionless and mechanical as Bert Bellaby.

Maud Adams looked sweet in a part that gave her little opportunity. Elsie De Wolfe made a good deal out of the part of Mrs. Glibb. Anna Belmont made a slightly and engaging Nelly.

Irving Place.—The Battle of the Butterflies.

Comedy in four acts by Hermann Sudermann. Produced Oct. 5.

Fran Hergentheim	Wilhelmine Schlüter
Elbe	Lucie Freisinger
Laura	Josephine Nebauer
Rosi	Gusti Forst
Wilhelm Vogel	Rudolf Senius
Winkelmann	Adolf Link
Max	Julius Strobl
Richard Kessler	Herbert Reusch
Dr. Kosinsky	Carl Sick

Manager Corried opened the Irving Place Theatre for the season last Tuesday evening with a performance of Graf Essex, a drama by Heinrich Laube, which has long been a standard play on the German stage.

The event of the week, however, took place last Thursday, which marked the first production in this country of Sudermann's comedy, The Battle of the Butterflies (Die Schmetterlingskacht). The piece is essentially a satire of contemporary life in German Buerger circles. The characters are well drawn, but the plot lacks the requisite action for a popular success.

The cast was well chosen as a whole. Adolph Link as Winkelmann, Rudolf Senius as Wilhelm Vogel, Wilhelmine Schlüter as Frau Hergentheim, Gusti Forst as Rosi, and Herbert Reusch as Richard Kessler were especially suited to their respective roles, and offered effective sketches.

The Battle of the Butterflies will be repeated this (Tuesday) evening and to-morrow night. A German version of Sardou's Fereol will be offered at the Thursday and Saturday night performances. Graf Essex will be repeated on Friday night.

Herald Square.—Walker Whiteside.

Last Wednesday evening Walker Whiteside changed the bill at the Herald Square Theatre and appeared as Richelieu in Bulwer Lytton's well-known play of that name.

It was kinder to Mr. Whiteside to refrain from criticising his performance, which can be judged only by the high standards set by players now dead. Comparison in the part between an old and finished actor, like the late Edwin Booth and this youthful Shakespearean, is manifestly unfair; on the other hand, it would be unreasonable to expect any one familiar with Mr. Booth's Richelieu to find ungratified enjoyment in that of Mr. Whiteside.

Mr. Whiteside is gifted in one respect. He has a full, rich, resonant voice, and it is a pity the good effects produced by his voice is marred by elocutionary devices which render his reading unsympathetic to the trained ear. In this part his lack of distinction was more than ever apparent, and nowhere throughout the programme did he display that dignity and repose absolutely necessary to it. When an actor of finer taste could make his best points by being reposeful and quiet, Mr. Whiteside was noisy and theatrical. There was not the slightest illusion at any one point. It was always the actor strutting in the plumes of the statesman.

Herald Square.—Pudd'nhead Wilson.

Frank Mayo's dramatization of Mark Twain's well-known story, which was originally produced at this house last Spring, returned to the scene of its former success for a two weeks' engagement last evening.

Frank Mayo's work in the title-role is as careful and studied as his work as adapter. His Pudd'nhead realizes perfectly the character so amusingly sketched by Mark Twain—quiet, droll and convincing.

There have been several changes in the cast since the play was first seen here.

Eleanor Moretti was picturesque and dramatic but affected as Roxey. Frank Campeau was fairly good as Tom Driscoll; Arnold Daly played Chambers acceptably. Adolph Klausner and George Halton were amusing as the twins. Lucille La Verne played Patsey with intelligence and charm. Frances Grahame was a beautiful Roxey. Others in the cast were competent. The scenery was excellent and the audience large. Heart of Maryland Oct. 21.

People's.—Humanity.

Applause greeted the performance of Humanity at the People's last night.

Humanity is an up-to-date melodrama, elaborately staged, well acted and full of exciting situations which appeal most strongly to an audience that can appreciate heroic lines and situations.

The piece, in the hands of the efficient company that played it last night, will long be a popular one with audiences who enjoy this form of amusement. It will run for the week.

Grand Opera House.—Herrmann.

Herrmann the Great opened last night at the Grand Opera House to a crowded theatre. He presents a programme full of good things.

The first part of the bill is devoted to conjuring tracks in which Herrmann succeeds in thoroughly mystifying his audience. Then follows "After the Ball," in which Madame Herrmann disappears in front of a large mirror.

"The Asiatic Trunk Mystery," in which two girls change places in a locked and sealed trunk within the shortest time imaginable, is one of the most magical tricks presented to the theatre,

going public. "The Artist's Dream" represents an artist in love with the picture of a girl that has grown from his brush. The maiden, through Mephisto's efforts, comes to life and as suddenly returns to the canvas.

Madame Herrmann, in spectacular dances, which were skilfully executed, and the only Herrmann in more mystery completed a wonderfully entertaining programme.

From the present outlook Herrmann will play to the banner business thus far at the Grand Opera House.

Columbus Theatre.—In Old Kentucky.

The successful melodrama, In Old Kentucky, was presented at the Columbus Theatre last night, where a large audience welcomed its return with much enthusiasm.

The play is in the hands of a competent company, who give a careful and intelligent performance. The dashing leap of Madge, the race-course and other realistic scenes evoked much applause. Next week, Rory of the Hill.

Harlem Opera House.—The Foundling.

The Foundling, with dainty Cissy Fitzgerald as one of the chief attractions, began a week's engagement at the Harlem Opera House last night. The farce is played carefully by a well-chosen company, and was received with peals of laughter. Next week, E. M. and Joseph Holland.

At Other Houses.

DALY'S.—The first production of Humperdinck's fairy opera, Hansel and Gretel, is to take place at Daly's this (Tuesday) evening.

BROADWAY.—This is the last week of Princess Bonnie at the Broadway. Next week His Excellency will have its first American production at this house. The libretto is by W. S. Gilbert, and the music was composed by Dr. Oswald Carr.

GARDEN.—Trilby will have to submit to a temporary interruption of its long run at the Garden in order to make way for Joseph Jefferson's occupancy of the house next Monday evening. The 20th performance took place last evening, when Trilby silver heart lockets containing the portrait of Virginia Harned were distributed as souvenirs.

ABBEY'S.—Francis Wilson continues his prosperous engagement in The Chieftain at this house. Mr. Wilson's vocal efforts are simply unique, and his comic efforts keep the audience laughing throughout the performance.

BIJOU.—The popularity of May Irwin in The Widow Jones is amply attested from the fact that her engagement at the Bijou has been extended for a month. New Yorkers generally are a fun-loving class of theatregoers, and May Irwin and her supporting company have hit the comic bull's-eye in the fast and furious drolleries of The Widow Jones.

ACADEMY OF MUSIC.—The Sporting Duchess seems to have made a popular hit at the Academy to judge from the large audiences that nightly attend the performances of this important melodrama.

HOYT'S.—The Gay Parisians at Hoyt's is one of the unquestionable successes of the current season. Efforts are being made to postpone the opening of Mr. Hoyt's regular season in order to have The Gay Parisians continue its run at this house.

AMERICAN.—The thrilling incidents of The Great Diamond Robbery are crowding the American Theatre at every performance.

LYCEUM.—E. H. Sothern began his sixth week in The Prisoner of Zenda at the Lyceum Theatre last evening. From present indications the piece would run the entire season, but it will have to be taken off on Nov. 25, as the Lyceum Stock Company is due on its metropolitan heath on that date.

FOURTEENTH STREET.—Chauncey Olcott continues in The Irish Artist at the Fourteenth Street Theatre this week. Next week he will revive Mavroune.

PALMER'S.—Della Fox is meeting with such box-office prosperity in Fleur-de-Lis at Palmer's that it has been decided not to revive The Little Trooper for the present. Souvenirs are to be distributed at the fifteenth performance of Fleur-de-Lis, which is due on Oct. 18.

BROOKLYN THEATRES.

Montauk.—Shore Acres.

James A. Herne has been seen many times in Brooklyn in the role of Nathan'l Berry in his popular play, Shore Acres, but the good people of Brooklyn never seem to tire of seeing him, and the same old story of crowded houses will be told for the next two weeks at the beautiful new Montauk. The play met with a hearty reception on Monday evening and Mr. Herne was recalled a number of times.

Park.—Town Topics.

William Jerome's Broadway Comedians is the title of the company which began a week's engagement at the Park on Monday evening in a new farce comedy called Town Topics. The piece is funny and is simply a vaudeville performance strung along a little string of plot just strong enough to hold the thing together. Four new songs were introduced by the company. William Jerome sang seven new parodies, and Wood and Sheppard made a hit in their musical specialty. Next week, Trilby.

Amphion.—The Merry World.

The Merry World gave promise Monday night of continuing its successful run inaugurated at the Columbia last week. The theatre was well filled and there were frequent encores. The burlesque and light comedy parts were in good hands. Amelia Somerville was in enjoyable evidence as Trilby and Madame Sans Gêne, with David Warfield a clever support as the Laird and Fouché. Louis Mann burlesqued Svengali to good advantage. All the vaudeville acts were acceptable. Lee Harrison, Frank Blair, Willard Simms, May Howard, Marie Laurens, Irene Bentley and Little Adelaide came in for applause. The Twentieth Century Girl next week.

Grand Opera House.—A Railroad Ticket.

Freeman's Funmakers in A Railroad Ticket opened here for a week on Monday evening. The cast is headed by Eugene Canfield, who does some clever comedy work. The rest of the cast was fair and the aggregation succeeded in bringing smiles to the faces of the audience.

Bijou.—Shaun Rhue.

Joseph Murphy is paying his annual visit to Brooklyn this week and appeared in his well-known play, Shaun Rhue, to the delight of a large audience on Monday evening. He will play his Kerry Gow during the latter part of the week.

Empire.—Slaves of Gold.

Slaves of Gold was given an able interpretation before a large audience last evening. Elmer Grandin and Eva Mountford appeared as the leading characters and secured well approved recognition. Next week, Frank Bush in Girl Wanted.

MRS. FISKE'S GREAT HIT.

Minnie Madden Fiske made a great success last week in Pittsburgh, where her tour began. She presented Daudet and Hennique's new play, The Queen of Liars, and it was acclaimed as one of the strongest and most original pieces that has come from France in a decade. Mrs. Fiske's interpretation of Marie Deloche, the central character, is hailed by the Pittsburgh critics as a work of genius. In A Doll's House, of which a special performance was given on Friday night, Mrs. Fiske scored another immense hit, and her Nora also received enthusiastic tributes from the press. This week she fills an engagement in Cleveland, and next week she will play Cincinnati.

PERMANENT INJUNCTION DENIED.

Late last night it was learned that Augustin Daly's application for a permanent injunction to restrain Lillian Walrath from producing Sudermann's play, Honour, had been denied by Judge Barrett in the Supreme Court.

"If an author could grant licenses for all the world, except his own country," says Judge Barrett, "and then publish in his own country without such publication affecting the rights of his licensee, there would be little need of an International Copyright law."

A report of the preliminary decision in favor of Mr. Daly is carried on another page of THE MIRROR.

LETTER TO THE EDITOR.

A LETTER FROM MR. SARGENT.

NEW YORK, OCT. 4, 1895.

To the Editor of The Dramatic Mirror:

SIR.—The leading editorial of last week's MIRROR, entitled "A Need of the Theatre," is an important and a timely one. Three weeks ago, on arrival in this country, Mr. Irving submitted to the American edition of interviewing and made many pleasing statements. In this interview, repeated at Toronto, Canada, he expressed his interest in a possible English Dramatic Conservatoire and Theatre. When such a great artist gives his indorsement such a plan must have a practical right to existence. When a great dramatic diplomat modifies in public print all his formerly expressed views of the possibility of teaching the young actor and upholds the idea of a training school, this is a manifestation of the growing popularity of the idea.

It is a wise and good thing when one can publicly and boldly support the views of the most famous man of the English-speaking stage. It is an especial encouragement to the believers in dramatic education when, after many years of doubt, the leading business news medium of dramatic America finds it best to preach from this particular part of Mr. Irving's clever text.

We have waited for this moment! In the ten or twelve past years which THE MIRROR believes have been so little prolific (sic) in the best interests of dramatic education, it has only needed the courageous editorial call of THE MIRROR to arouse dramatic salvationists from their lethargy. Hail to the newly discovered idea! A Theatre School! A National Theatre School! Join THE MIRROR column! The kingdom dead! Long live the king! Death to the "hot-house graduate!" Long live the Conservatoire!

"Allons, enfants de la patrie, (dramatique)." "Le jour de gloire est arrivé! (doud de sauté)." And what shall be on the oriflamme? The good old actors, of the good old school, with their good old ways, shall be our saviors! Illa Allah!

"The lack of training grows more apparent from season to season!"

"Aux armes, citoyens! Formez vos bataillons!"

Down with all "persons more or less competent to impart elemental instruction!"

"Marchez!"

Destroy these "efforts for prospective income!"

"Qu'un sang impur abreuve vos sillons!" We heard this twelve years ago. Why did we not listen? How we have wasted the twelve long years of conscientious labor in association with scores of deceived actors, playwrights and stage-managers of prominence who have become dramatic teachers. Must we plead that we have been all wrong? That we have accomplished nothing worth speaking of?

"Tremblez—[Teacher] vos projets."

Vous enfin recevez leur prix."

It is hardly necessary to go to a performance of students to realize that they have no voices and little understanding? Of course not! The fact of the absence of finished conditions which can only come from experience must be sufficient to condemn what otherwise might be evident accomplishments? Of course! My brain whirls with all this revolutionary revelation! I for one had supposed that there was a difference between schools and schools—colleges and colleges. I could not think of identifying Harvard University with a backwoods institution any more than I could of deprecating an established educational organization by arraigning it and other worthy schools and teachers in the ranks of the many guilty charlatans. I for one expected respect for my motives, examination of my methods, and a consequent just estimate of my results.

In reviewing the work of the institution of which I have the honor to be President, the conscientious work of the teachers (all of prominence theatrically), the long hours of daily labor of the students themselves (most carefully and conscientiously selected), the great variety of experience at the theatres and in performance in and out of town, I can almost believe that the following sentence of THE MIRROR editorial was intended as a roundabout compliment, expressing as it does the character of the work of which I have personal knowledge and direction:

"Nothing short of a training that involves the varying experiences of actual work on the stage; changes from large auditoriums to small auditory spaces; running experiences in a round of part, under conditions that have in the past taxed the application of the ambitious, and self-knowledge of requirements and an earnestness of purpose faithfully followed, can develop the novice into the artist."

FRANKLIN A. SARGENT.

OPEN TIME.

[This department is for the exclusive use of our advertisers in the "Managers' Directory" Department.]

ALBANY, N. Y.: Harmanus Bleeker Hall, Oct. 10, 17, 18, 19, 23, 24, Nov. 9, 19, 20, 21, 22, 23, 26, 30.

ALBANY, N. Y.: Proctor's Leland Opera House, Nov. 12, 13, 14, 16, 21, 22, 23, Dec. 5, 10, 11, 12, 16 to 19, 23 to 28, 31, Jan. 2 to 17, 21, 24, 25, 26, Feb. 3 to 13, 17 to 22, March 2 to 5, 7, 9, 10, 11, 16, 17, 20, 31.

BETHLEHEM, Pa.: Central Hall, weeks Oct. 13, 27, Nov. 17 and 24.

ELWOOD CITY, Pa.: Opera House, week Oct. 14, 28, Nov. 4 and 18, December and January.

HARTFORD, Conn.: Proctor's Opera House, Oct. 24, Nov. 1, 7, 19, 22, 23, 26, 29, Dec. 9 to 12, 14 to 19, 23 to 28, 30, 31, Jan. 2 to 17, 21, 24, 25, 26, Feb. 3 to 6, 10, 11, 12, 14 to 21, March 9 to 14, 16, 23 to 27.

NEW HAVEN, Conn.: Hyperion Theatre, weeks Oct. 14, 21, 28.

ROCHESTER, Pa.: People's Theatre, Oct. 11, 15, 16, 24, Nov. 7, 8, 9, 11, 12, 13, 18, 19, 20, 22, 23, 25, 27, 28, 29, 30, Dec. 2, 3, 4, 10, 11, 12, 13, 14, 19, 20, 21, 30, 31.

OSHKOSH, Wis.: Grand Opera House, weeks Oct. 14, 21, Nov. 4, 12 to 16, 18, 19, 20, 22, 23, 26, December.

RAVENNA, O.: Reed's Opera House, all dates after Nov. 1 excepting Dec. 13, Jan. 8, 29, Feb. 3, March 23.

WACKERSHA, Wis.: Silarian Casino, Nov. 11 to 14, 23, Dec. 11 to 7, 12, 13, 14, 23 to 31.

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MATTERS OF FACT.

Little Edna Reming, a clever child actress and specialty artist, who has quite a reputation on the Pacific coast, is in town, accompanied by her mother, Louise Reming, a capable actress. She has received several offers, but has not yet signed. Miss Reming and daughter are the wife and child of Percy Plunkett, stage manager for Charles T. Ellis.

The entire press of Detroit, Mich., were unanimous in declaring Jolly Old Chums one of the funniest and the company one of the best that has appeared there in years.

Keith's Opera House, Providence, R. I., has the weeks of Nov. 18, Dec. 30 and Jan. 20 open. Their announcement in another column of THE MIRROR will probably bring enough replies to fill an entire season at this unprecedentedly prosperous house.

The Irwin Theatre, Goshen, Ind., will shortly be ready for opening. The entire interior has been rebuilt, making it a very pretty house. Manager Frank Irwin is now booking for the season.

The new Creighton House of Tremont Street, Boston, Mass., has been entirely refitted and rooms refurnished, while it is also under new management, George W. Bixley and Company now being the proprietors. The hotel is centrally located and within easy access of all theatres.

A good attraction wanting a good date should wire at once to Manager James B. Camp, who has the week of Oct. 28 open at the Grand Opera House, Louisville, Ky.

Thomas E. Shea, who will be seen in a repertoire of well-known plays, will make a feature of James W. Harkins, Jr.'s new naval play, The Man-o-War-Man.

The new Opera House of Independence, Mo., will be ready for opening about Nov. 15, when a good attraction is wanted for the opening day and the following two nights by Manager Joe H. Borders.

Frank W. Lodge has resigned as acting manager for Ada Gray, and invites offers as acting manager, treasurer or advance.

A private car, fully equipped, with ten berths, is offered for sale by "K. 30," care of Lord and Thomas, 45 Randolph Street, Chicago. The car is on view in Chicago.

Mark Smith, the original Christopher Columbus in 1892, who afterwards played Richard Harlow's role, the Queen of Spain, when Mr. Harlow left the cast, is at liberty, having withdrawn from 1892 on Saturday last.

Morgantown, W. Va., has a new theatre in the Opera House which was recently opened. The house is thoroughly modern and fully equipped and playing but one attraction a week. M. J. Sonnenborn is the manager and he is now booking for the balance of the season.

Rice and Barton's Comedians are presenting M'Doodle and Poodle a three-act farce to large audiences. This is the third year of this piece, and return dates are frequently requested.

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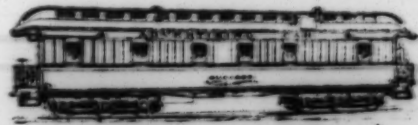
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PROCTOR'S LELAND OPERA HOUSE

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DATES AHEAD.

(CONTINUED FROM PAGE 9)

THE DAZZLER (Southern): Atlanta, Ga., Oct. 7-8. Chattanooga, Tenn., 9. Nashville 10. Memphis 11, 12.

THE WESTERNER (Goodrich and Hendrickson, managers): Cincinnati, O., Oct. 7-12.

THE DEFAUTER (E. C. Ellis, mgr.): Minneapolis, Minn., Oct. 6-12. Sioux City, Ia., 14. Council Bluffs 15. Lincoln, Neb., 16. Hastings 17. Kearney 18. Grand Island 19. Omaha 20-23. Falls City 24. Parsons, Kans., 25. Pittsburg 26.

THE TORNADO (Northern): Jay J. Simms, mgr.: Pittsburg, Kans., Oct. 8. Nevada, Mo., 9. Rich Hill 10. Warrensburg 11. Jefferson City 12. St. Louis, Mo., 14-19. East St. Louis, Ill., 20. Springfield 21. Danville 22. Champaign 23. Mazonia 24. Paris 25. Terre Haute 26. Thomas E. Souda, Holske, mgr.: Oct. 14-19. Fitchburg 21-23. Marlboro 25-27.

THE TORNADO (Southern): J. H. Huntley, mgr.: Bismarck, N. Dak., Oct. 8. Miles City, Mont., 9. Livingston 11. Great Falls 12. Butte 14-16. Anaconda 17. Helena 18. Missoula 19. Spokane, Wash., 21. Ellensburg 23. Tacoma 24. Victoria, B. C., 25. Nanaimo 26.

THE KODAK (Ferd. Noss, mgr.): Norristown, Pa., Oct. 7-9. Westfield 10. Stanton 11-13.

THE TEXAS (D. C. Sutton, mgr.): Norman, O. T., Oct. 8. Fortwell 9. Ardmore, Tex., 10-12. Gainsville 14, 15.

THE FOUNDLING (Charles Frohman, mgr.): Harlem, N. Y., Oct. 7-12.

THE GORMANS (Gilbolyds Abroad; Charles F. Brown, mgr.): Sing Sing, N. Y., Oct. 8. Fishkill 9. Rondout 10. North Adams, Mass., 11. Cohoes, N. Y., 12. Saratoga 11. Albany 15, 16.

TOWN TOPICS: Brooklyn, N. Y., Oct. 7-12. Chicago, Ill., 14-19.

THE HUNTER (Davis and Keogh, mgrs.): Union City, Ind., Oct. 9. Lima, O., 10. Zanesville 11. Chillicothe 12. Cincinnati 13-19. Beaver Falls, Pa., 21. McKeesport 22.

THE RUBY (Western: W. A. Brady, mgr.): Minneapolis, Minn., Oct. 7-12.

THE RUBY (Western: A. M. Palmer, mgr.): San Francisco, Cal., Sept. 30-Oct. 12.

THE CAPITOL (J. M. Hill, mgr.): New York city Sept. 9-indefinite.

THE SPORTING DOG: New York city Aug. 29-indefinite.

TRIP TO CHINATOWN (Laura Biggar and Bart Haverly): Lewiston, Me., Oct. 8. Bath 9. Togus 10. Waterville 11. Bangor 12. Rockland 14. Belfast 15. Augusta 16. Newburyport, Mass., 17. Exeter, N. H., 18. Lawrence, Mass., 19.

THOMAS KIRBY (S. F. Kingston mgr.): Norfolk, Va., Oct. 9. Hampton 10. Petersburg 11. Danville 12. Charlotte, N. C., 14. Spartansburg, S. C., 15. Greenville 16. Columbia 17. Savannah, Ga., 18, 19. Atlanta, Ga., 21-26.

THOMAS Q. SKRABHORN: Chicago, Ill., Oct. 6-19.

THE THREE ADAMSONS: Wheeling, W. Va., Oct. 7-9.

TRILBY (Southern: W. A. Brady, mgr.): Montgomery, Ala., Oct. 8. Selma 9. Pensacola, Fla., 10. Mobile, Ala., 11, 12.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): St. Louis, Mo., Oct. 7-12. Alton, Ill., 14. Springfield 15. Decatur 16. Bloomington 17. Peoria 18. Joliet 19. Chicago 21-26.

THE FATAI CARD: Boston, Mass., Sept. 23-indefinite.

TOMLINSON'S COMEDY (J. J. Owens, mgr.): Norfolk, Conn., Oct. 7-12.

THE NEW BOY (O. E. Hallen, bus-mgr.): St. Louis, Mo., Oct. 13-19.

THE RUBY (A. M. Palmer, mgr.): New York city April 15-Oct. 12.

TOO MUCH JOHNSON (Charles Frohman, mgr.): Chicago, Ill., Oct. 6-12.

TOMY FARRELL (Garry Owen; A. Harte Gott, mgr.): New Brunswick, N. J., Oct. 9. Elizabeth 10. Frankford, Pa., 11. Bethlehem 12. Philadelphia 14-19.

TWO JOHNS: Shelbyville, Ind., Oct. 10. Montpelier 11. Fort Wayne 12.

THE PARDNER (Stuart and Marsh, mgrs.): Hinton, W. Va., Oct. 9. Clifton Forge, Va., 10. Staunton 11. Charlottesville 12. Lynchburg 14. Farmville 15. Richmond 16-17. Norfolk 18. Danville 19. Winston, N. C., 21. Charlotte 22. Augusta, Ga., 23.

THE IDEALS (John A. Himmelsin, mgr.): Piqua, O., Oct. 7-12. Springfield 14-19.

THE CAPTAIN'S MATE (Florence Bandler): Irwin, Pa., Oct. 8. Latrobe 9. Tarentum 10. Butler 11. Beaver Falls 12. Washington, D. C., 14-19. Baltimore, Md., 21-26.

UNCLE JOSE SPRUCKER (Dave R. Lewis, mgr.): Ottumwa, Ia., Oct. 9. Sigourney 10. Washington 11. Muscatine 12.

UNCLE TOM'S CABIN (Parsons and Pool, mgrs.): Ashland, Mass., Oct. 8. Westboro 9. Milbury 10. Brookfield 11. Spencer 12. Windsor. Conn., 14. Broad Brook 15.

VINCENT-STREETER: Centerville, Mich., Oct. 9-12. Three Rivers 14-16.

WARD AND VOKES (E. D. Stair, mgr.): Chattanooga, Tenn., Oct. 8, 9. Birmingham, Ala., 10. Tuscaloosa 11. Meridian, Miss., 12. New Orleans, La., 13-19.

WILLIAM BARRY: Alhona, Pa., Oct. 8. Johnstown 9. McKeesport 10. Wheeling, W. Va., 11. Steubenville 12. Zanesville 14. St. Louis, Mo., 21-26.

WATKINS COMEDY (Western: D. E. Woods, mgr.): Youngstown, Pa., Oct. 7-12. Meadville, Pa., 14-19. Franklin 21-26.

WHITE COMEDY (Eastern: N. C. Bradley, manager): Lynn, Mass., Oct. 7-19. Salem 21-26.

WHITE SQUADRON: Galveston, Tex., Oct. 9, 10. San Antonio 11, 12.

WHITE SLAVE (R. and J. B. Campbell, mgrs.): New Orleans, La., Oct. 7-12. Mobile, Ala., 14. Meridian, Miss., 15. Natchez 16. Greenville 17. Memphis 18, 19.

WILLIAM HOBBS (The Globe Trotter, Ariel Barney, manager): Wichita, Kans., Oct. 10. Pueblo, Col., 12. Denver 14-19. Cheyenne, Wyo., 21. North Platte, Neb., 22. Kearney 23. Hastings 24. Grand Island 25. Fremont 26.

WAR OF WEALTH (Jacob Litt, mgr.): Minneapolis, Minn., Oct. 7-12.

WM. C. ANDREWS (My Wife's Friend; Ralph Howard, mgr.): Guelph, Ont., Oct. 9. Woodstock 10. St. Thomas 11. London 12. Petrolia 14. Chatham 15. Pontiac, Mich., 16. Flint 17. Saginaw 18. Ray City 19. Lansing 21. Grand Rapids 22.

WM. H. CRANE (Joseph Brooks, mgr.): Detroit, Mich., Oct. 7-12.

WHITE RAT (Davis and Keogh, mgrs.): Hartford, Conn., Oct. 8, 9. New Haven 10-12. Buffalo, N. Y., 14-19.

WALKER WHITESIDE (Heuck and Sander, mgrs.): Cohoes, N. Y., Oct. 8. Utica 9. Albany 10. Syracuse 11. Hamilton, Ont., 14, 15. Guelph 16. London 17. St. Thomas 18. Chatham 19.

ZERO: New Haven, Conn., Oct. 7-9. Waterbury 10.

OPERA AND EXTRAVAGANZA.

AMERICAN EXTRAVAGANZA CO. (Sinhad): Memphis, Tenn., Oct. 7-12.

BOSTONIANS (Barnehae and McDonald, props., Frank L. Perley, mgr.): San Francisco, Cal., Oct. 7-Nov. 2.

BLACK CHOOK (Tompkins, Vank Newell, mgr.): New York city Oct. 14-19.

BLACK CROOK (Springer and Welty's): St. Louis, Mo., Oct. 7-12.

CAMILLE D'ARVILLE OPERA: Baltimore, Md., Oct. 7-12. Washington, D. C., 14-19.

CASTLE SQUARE OPERA: Boston, Mass., May 6-indefinite.

CHICAGO MARINE BAND (Howard Pew, mgr.): West Superior, Wis., Oct. 8. Monroeville 9. Racine 10. Benton Harbor, Mich., 11. Kalamazoo 12. Battle Creek 13. Grand Rapids 14. Saginaw 15. Bay City 16. Port Huron 17. Rochester, N. Y., 18. Buffalo 19. 20. Toronto, Ont., 21-23. London 24. Detroit, Mich., 25, 26.

CANADIAN JUBILEE SINGERS: Utica, N. Y., Oct. 8. Little Falls 9. 10. Johnstown 11-13.

DR. WOLF HOPPER OPERA (Ben. D. Stevens, mgr.): Milwaukee, Wis., 7-9.

ELLA FOX OPERA (Nat Roth, manager): New York city Aug. 29-Oct. 12.

DUNBAR OPERA (George Dunbar, mgr.): La Crosse, Wis., Oct. 12. Winona, Minn., 14. Eau Claire, Wis., 15. Chippewa Falls 16. Red Wing, Minn., 17. Onaka 18. Fargo, N. D., 23. Crookston, Minn., 24. Grafton 26.

DIGBY BELL OPERA (Tyler and Rosenthal, mgrs.): Baltimore, Md., Oct. 7-12. Philadelphia, Pa., 14-19. Cincinnati, O., 21-26.

DAVID'S AUCTION (Charles H. Yale, mgr.): Galveston, Tex., Oct. 10-12.

FRANCIS WILSON OPERA (A. H. Canby, mgr.): New York city Sept. 9-indefinite.

1402 (E. E. Rice, mgr.): Philadelphia, Pa., Sept. 30-Oct. 12. Washington, D. C., 14-19. Baltimore, Md., 21-26.

GLIMORE'S BAND: Atlanta, Ga., Sept. 18-Oct. 18.

HIS EXCELLENCY: New York city Oct. 14-indefinite.

KIMBALL OPERA AND COMEDY (Mrs. Jennie Kimball, mgr.): Washington, D. C., Oct. 7-12.

KISMET (Harry Askin, mgr.): Philadelphia, Pa., Oct. 28.

LILLIAN RUSSELL OPERA: Montreal, P. Q., Oct. 7-12. Toronto, Ont., 14-19.

LITTLE CHRISTOPHER (A. M. Palmer, mgr.): Pittsburg, Pa., Oct. 7-12. Cincinnati, O., 14-19.

MACKEY COMIC OPERA: Norristown, Pa., Oct. 7-12.

MILTON ABBOTT: Rochester, N. Y., Oct. 10.

PASSING SHOW (Canary and Lederer, proprietors): Frank W. Martineau, manager: Denver, Col., Oct. 7-12. Salt Lake City, Utah, 14, 15. Ogden 16. San Francisco, Cal., 21-Nov. 2.

PRINCESS BONNIE (D. W. Truss and Co., mgrs.): New York city Sept. 2-Oct. 12. Newark, N. J., 14-19. Baltimore, Md., 21-25.

ROY ROY (F. C. Whitney, mgr.): Philadelphia, Pa., Oct. 7-Nov. 16.

SUPERBA (Hanton's, Edwin Warner, mgr.): Cincinnati, O., Oct. 6-12. St. Louis, Mo., 13-19. Kansas City 20-26.

SOUSA'S BAND (D. Blakely, mgr.): St. Louis, Mo., Sept. 4-Oct. 20.

SPIDER AND FLY: Chattanooga, Tenn., Oct. 8.

THE MERRY WORLD (Canary and Lederer, mgrs): Brooklyn, E. D., Oct. 7-12.

TAVARY OPERA (Charles H. Pratt, mgr.): Cleveland, O., Oct. 7-12. Pittsburg, Pa., 14-19.

TWENTIETH CENTURY GIRL (Fred. Hallen, mgr.): Philadelphia, Pa., Oct. 7-12. Brooklyn, E. D., 14-19. Washington, D. C., 21-26.

THE SHIRAZ: Chicago, Ill., Sept. 29-Oct. 19.

TWELVE TEMPTATIONS (Charles H. Yale, mgr.): Woonsocket, R. I., Oct. 8. Springfield, Mass., 9. Holyoke 10. Northampton 11. Albany, N. Y., 12. Schenectady 14. Johnstown 15. Utica 16. Binghamton 17. Ithaca 18. Syracuse 19.

WANG (D. W. Truss and Co., mgrs): Schenectady, N. Y., Oct. 8. Troy 9. Glens Falls 10. Plattsburg 11. Burlington, Vt., 12. Montreal, P. Q., 14-19.

WALSH OPERA: Dayton, O., Oct. 7-12. Cincinnati 13-19.

MINSTRELS.

AL G. FIELD'S WHITE MINSTRELS: New Orleans, La., Oct. 6-12. Lake Charles 13. Beaumont, Tex., 14. Galveston 15. Houston 16. La Grange 17. San Antonio 18. Austin 21. Waco 22. Corsicana 23. Tyler 24. Shreveport 4. La., 25.

BARLOW BROTHERS' MINSTRELS (Rudolf McHenry, mgr.): Crawfordville, Ind., Oct. 8. Greencastle 9. Paris, Ill., 10. Charleston 11. Pana 12. Springfield 14.

BILLY VAN'S: Lynchburg, Va., Oct. 10. Norfolk 11. Wilmington, N. C., 12.

CRAWFORD BROTHERS (Stephen McLaugh, prop.): Punch Wheeler, mgr.: Detroit, Mich., Oct. 6-12. Chicago, Ill., 13-19.

DARKER AMERICA (Will A. Junker, mgr.): Steubenville, O., Oct. 8. East Liverpool 9. Rochester, Pa., 10. Greensburg 11. Houtzdale 12. Johnstown 14. Tyone 15. Irwin 16.

DE GRAFF'S: Dundee, N. Y., Oct. 10-12.

GORTON'S (Charles H. Larkin, mgr.): Oxford, N. Y., Oct. 12. Norwich 14. Oneonta 19.

GEORGIA MINSTRELS: Pine Bluff, Ark., Oct. 8.

MI HENRY'S MINSTRELS: Stoughton, Mass., Oct. 8. Rockland 9. Plymouth 10. Marlboro 11. South Framingham 12. Salem 14. Manchester, N. H., 16, 17. Lawrence, Mass., 18. Haverhill 19.

PARSONS AND WIST (Joseph Garland, mgr.): Pittsburg, Pa., Oct. 7-12.

PENDLETON'S OPERATIC MINSTRELS: Palmyra, N. Y., Oct. 9. Lyons 10. Clyde 11.

VAUDEVILLE.

ALLEN AND WIST: Philadelphia, Pa., Oct. 7-12. Paterson, N. J., 14-19.

AL. REVEREND: Worcester, Mass., Oct. 7-9. Brockton 10-12. Providence, R. I., 14-19.

ADAMLESS EDEN (Sam T. Jack, mgr.): St. Louis, Mo., 6-12.

AMERICAN VAUDEVILLE: Chicago, Ill., Oct. 7-12. Cleveland, O., 14-19. Detroit, Mich., 21-26.

BLONDELL: Littleton, Me., Oct. 9, 10.

BULLFIGHTER (Sam T. Jack, mgr.): Denver, Col., Oct. 6-12.

CITY SPORTS: Baltimore, Md., Oct. 14-19. Cleveland, O., 21-26.

CITY CLUB (Tom Mace, mgr.): Louisville, Ky., Oct. 7-12. Chicago, Ill., 14-26.

FIELDS AND HANSON'S DRAWING CARDS (John F. Fields, mgr.): Cleveland, O., Oct. 7-12.

FLYNN AND SHERIDAN: New York city Oct. 7-12. Rochester 14-19.

FAY FOSTER (S. Stanislaus, mgr.): Paterson, N. J., Oct. 7-12.

GUS HILL'S NOVELTIES (Gus Hill, prop.): Brooklyn, N. Y., Oct. 7-12. New York city 14-19. New Ark, N. J., 21-26.

HARRY WILLIAMS: Montreal, P. Q., Oct. 7-12.

HYDE'S SPECIALTY: Newark, N. J., Oct. 7-12. Philadelphia, Pa., 14-19.

HOWARD ATHLETIC: Pittsburg, Pa., Oct. 7-12. New York city 14-19.

ISHAM'S OCTOBEROBS: Philadelphia, Pa., Oct. 7-12.

JAMES THORNTON: New York city Sept. 23-Oct. 12.

KALPHIELD'S ORPHEUM STARS: Washington, D. C., Oct. 7-12.

LADDER CLUB: Brooklyn, N. Y., Oct. 7-12.

LONDON BILLIARDS (Sydell's): Cincinnati, O., Oct. 7-12.

NIGHT OWLS: New York city Oct. 7-12.

NASHVILLE STUDENTS: Centerville, S. D., Oct. 10.

VANKTON 11: Vermilion 12.

NEW YORK STARS (Gus Hill, prop.): Baltimore, Md., Oct. 7-12. Harrisburg, Pa., 14. Williamsport 15. Johnstown 16. Wheeling, W. Va., 17-19. Cincinnati, O., 21-26.

OLD WORLD: Trenton, N. J., Oct. 7-12.

RELLY AND WOOD: Brooklyn, N. Y., Oct. 7-12.

ROSE HILL: Chicago, Ill., Oct. 6-12.

RENTZ-SANTLEY BURLESQUE (Abe Leavitt, mgr.): Harlem, N. Y., Oct. 7-12. New Haven, Conn., 14-16. Norwalk 17. Bridgeport 18. New York city 21-26.

RUSSELL BROS.: Pittsburg, Pa., Oct. 7-12. Cincinnati, O., 14-19.

SOUTH BEFORE THE WAR: Cincinnati, O., Oct. 7-12.

TWENTIETH CENTURY MAIDS (Harry Morris, mgr.): Boston, Mass., Oct. 7-12.

TONY PASTOR: Brooklyn, E. D., Oct. 7-12. Philadelphia, Pa., 21-26.

TRINSHER WARBLERS: West Chester, Pa., Oct. 9, 10. Coatsville 11, 12.

WALKER AND FIELD'S: Philadelphia, Pa., Oct. 7-12.

WASHBURN SISTERS: Baltimore, Md., Oct. 7-12. Philadelphia, Pa., 14-19.

CIRCUSES.

BARNUM AND BAILEY: Dallas, Tex., Oct. 11. Paris 12.

BENTLEY'S COUNTRY CIRCUS: Brooklyn, N. Y., Sept. 30-Oct. 12.

BUCKING BROTHERS: Little Rock, Ark., Oct. 10. Pine Bluff 11. Jackson, Tenn., 12. Memphis 14.

SEALS' BROTHERS: Chattanooga, Tenn., Oct. 10.

W. C. CLARK'S: Harrisburg, Ark., Oct. 12.

BUFFALO BILL: Goldsboro, N. C., Oct. 8. Raleigh 9. Greensboro 10. Asheville 11. Charlotte 12.

COYLE'S MUSIUM: St. Louis, Mo., Oct. 7-12.

GIBBS' MUSIUM: Wapakoneta, O., Oct. 7-12.

LEE THE HYPNOTIST (Thomas F. Adkin, mgr.): Hornellsville, N. Y., Oct. 7-12. Haverstraw 21-26.

MARRIOTT MODERN MIRACLES (W. E. Skinner, mgr.): Washington, D. C., Oct. 7 Nov. 9.

SHERMAN BROTHERS: Danbury, Conn., Oct. 7-12.

SANTANELLI (Robert Manchester, mgr.): Painesville, O., Oct. 7-12.

WILKEY'S CONGRESS OF NOVELTIES: Tippecanoe City, O., Oct. 8. Greenville 10. Fenton 11. Rushville, Ind., 12. Connersville 14. New Albany 15. Frankfort, Ky., 16. Winchester 17. Ashland 18. Ironton, O., 19.

WELLS WONDERLAND: Paris, Tenn., Oct. 7-12.

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VAUDEVILLE STAGE

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Alcide Capitaine, "the perfect woman," and the Rosow Brothers are the special features this week. Others in the bill are the Neapolitan Perno Troupe, who make their American debut; Ryan and Richfield, B. and Fannie Donovan, "the Irish Crystals;" Gus Richards, double-voiced vocalist; Ward Sisters, serio-comic vocalists; Price and Steele, Rikart, humorist and mimic, and Sam Devere, banjo-comique. "Two Old Pards," a farce by Sam Devere, winds up the programme.

Proctor's Pleasure Palace.

Mlle. Polaire makes her American debut here this week. She is a well-known French singer, very popular in Paris. Aranka, Roszika and Berike, the three gypsy maidens, remain, so do Billie Barlow, the Zalta Trio, high-wire artists; the Sisters Anderson, pedal jugglers, and the Brothers Diantas, musical clowns.

The new features include Elise and Louis Sartori, operatic duettists; George Fortesque and Richard Gorman, comedians; Redding and Stanton, in A Happy Pair; Montague and West, musicians; George W. Day, monologist; Jessie Bradbury, soubrette; Berol and Belmont, mind-readers; the Muhlemann Trio, singers, and the female orchestra.

Proctor's.

Hughey Dougherty heads the bill this week. The others who entertain are Georgia Parker, soubrette; Bertha Du Mont, French singer; Brothers Donaldson and Ardell, gymnastic comedians; Barney Fagan, singer and dancing expert and his troupe of marching girls; Moore and Karcher, musical grotesques; Filson and Errol, sketch artists; J. W. Bingham, ventriloquist; Annie Edwards, serio-comic; Myrtle Arlington, soubrette; the Clayton Sisters, song and dance artists; Maud Bervery, singer; Drawee, juggler; Emmonds, Emerson and Emmonds, comedy trio; and Fisher and Crowell, acrobatic comedians.

Tony Pastor's.

Sam Devere's company is here this week. The members are Ward and Curran the two Clippers; James Flynn and Maudie Walker, sketch artists; Lillie Western, musical artist; Fulgora, mimic; Ford and Francis, operatic sketch artists; Apollo, wire walker; Kafia Brothers, comedy acrobats; Jester, the Irish ventriloquist; Hal Merritt, mimic; the Sisters Gehrae, singers and dancers; Tillie Russell, mimic; John W. World, grotesque comedian; Robetta and Doretta, pantomimists; and Tom Mack, comedian.

Koster and Bial's.

Clara Wieland introduces a new song by an American author this week, and Sam Lockhart's five elephants present their new tricks. The others who appear are M. Walton and his trained pets; the Vaidis Sisters, trapeze artists; Granto and Maud, eccentric wire walkers; Les Crescendos, electrical clowns; Florence Levey, comedienne and dancer; Clotilde Antonio, equilibrist; John W. Ransome, comedian, and the living pictures.

Gaiety.

Sam T. Jack's Crole are here this week. The company is made up of bronze beauties, who sing, dance and pose. Some of the prominent members of the company are Mlle. Sanchez, Kitty Brown, Madge Darlington, Anna Barton, Thum and Bohee, Doc Sayles, Irving Jones, and George Williams.

LAST WEEK'S BILLS.

PROCTOR'S.—Mabel Hudson, the pretty singer, was the bright particular star here last week. She charmed everybody by her manner as well as by her singing, which is of a higher order than one usually hears in vaudeville houses. William Carleton, the operatic baritone, was heard to advantage in three songs. His voice is as good as ever it was in his comic opera days. Richard Golden repeated the hit he made uptown last week with his Yankee monologue and his new patriotic song, "Cuthan, the man who was born without arms, and who doesn't let that fact worry him in the least, did some remarkable things with his feet, including the playing on the violin of a selection from Cavalleria Rusticana, the drawing of a cork from a bottle of Rustica, playing a game of cards and so on. The Hiatts gave one of the cleverest musical sketches seen here in some time. The imitation of the voice of an old-fashioned preacher on the violin by Mr. Hiatt was simply perfect, and the audience was not slow to testify its approval of his musical mimicry. C. W. Williams introduced some odd features in his ventriloquism, which were good. Rowland and Keene, contributed an Irish comedy sketch, not of a farcical order, the scene of which was laid in Ireland. They wound up with some good dancing. Wills and Warren's sketch, with its insurance act, tachment, was extremely funny in parts, and laughs were frequent while they were on the stage. The Brothers Donaldson and Ardell made their regular hit with their Scenes at the Zoo. The Judges did some clever acrobatic work. Barney Fagan gave his songs and dances, and then introduced his troupe of sixteen girls, who went through the intricacies of an amazon march. Al Reeves plunked the banjo, sang parodies and told stories in an amusing way. Gillah Winter sang negro songs and did buck and wing dancing which were well received.

PROCTOR'S PLEASURE PALACE.—The event of the week here was the American debut of Aranka, Roszika and Berike, three gypsy maidens, who sing the songs of their tribe and dance their dances. They were specially imported. They make a very picturesque stage appearance, one of them being very pretty. Their performance made quite a favorable impression. All of the other performers have been noticed in this column recently, so that extended comment on their performance is unnecessary. The bill included Billie Barlow, who introduced a new song called, "In a Case Like That," wearing a coat and hat of the latest London style. She is becoming more popular day by day. The serio-comic honors were shared last week by Bonnie Thornton, whose cute ways had such an effect on the women and children of the afternoon audiences that they actually joined in the chorus of "Little Maggie Mooney" with her. James Thornton delivered his mixture of wit and philosophy in his usual dry way; Edwin Latell made his banjo talk; the Zalta Trio did their startling high wire act; the Brothers Diantas amused with their clowning; the Sisters Anderson showed how clever they are with their feet by juggling with them; Gilmore and Leonard were very amusing in their Irish-comedy; the Whitten Sisters sang and danced pleasingly, and Filson and Errol raised a good many laughs with their Women vs. Men sketch; Alouzo Hatch sang tenor solos effectively, with the aid of a stereopticon; the three Mavvelles did extraordinary twisting and acrobatic work; Clark and St. Clair gave an amusing sketch, as did also Wills and Collins. George Lockhart's comic elephants improve as the weeks go by, and are as popular as ever.

TONY PASTOR'S.—Add Ryman and Etta Berger were

the leading features here last week. They presented a new sketch called "The New Woman and the Old Man," in which they showed in an amusing way the two sides of the new woman question. Of course the man came out victorious in the end, and the men and women in the audience joined in the applause with equal heartiness. Miss Berger introduced a new song, "Life is One Grand Sweet Song," the title is by Grover Cleveland and the words and music by somebody else. Montague and West are an interesting musical team. Their act is very neat, their repartee is clever and their music is unusually fine. Mr. West's cello playing was especially well received. Lawrence and Harrington gave their Bowery Spielers' act, which is amusing in the extreme. The lively exercise Miss Harrington goes through seems to agree with her, as she is as plump as a partridge. Polly Holmes was very successful with her songs in the Irish dialect. She is evidently a prime favorite at Pastor's, as she was frequently interrupted with applause. She has a song which is a gem in its way, the refrain of which is "Ireland Will Be Ireland. Phew! The Bowery's On The Bum." She also sang "My Father Said Be Good" and a song about an Irish wake which was very funny. Fannie Leslie, the contortionist, did a number of astonishing things with her very supple body, winding up by walking backwards, with her face turned toward the audience. John and Emma Ray went through their comedy sketch, in which Mr. Ray impersonates an Irishman with a most extraordinary brogue. Thomas E. Glynn played some selections on the harjo in a very clever way. Bob and Kitty Emmet did a sketch in which there were many amusing lines and some good songs. Morrissey and Proctor gave an exhibition of endurance dancing which was frequently applauded; their stepping was very fine. The Travellers wound up the programme with good tests of sleight-of-hand and shadowgraphy.

KOSTER AND BIAL'S.—Addie Purvis-Ouri was the principal newcomer here last week. Her performance was received with every mark of favor from the audience. She certainly does some remarkable feats. There are a good many serpentine dancers who cannot dance on the solid stage with half the grace shown by Miss Ouri when she is dancing in the limelight on the revolving globe. She makes a very pretty picture whether she is on the wire or the globe, and her act altogether is very pleasing. Les Crescendos, the electrical musical clowns, were another new feature, the illumination of their musical instruments and their noses and ears with electric lights was very clever and amusing. Sam Lockhart's trained elephants made a change in their act, which was shown for the first time last Monday evening. It is a sort of a comedy-pantomime. The elephants arrive at a hotel and order dinner. When it has been eaten, they refuse to pay, whereupon they are brought before three judges (also impersonated by the elephants) and, upon being threatened with imprisonment, pay the bill. It was very amusing. A new living picture was shown called "Gold Export." It represented a steamship dock, with the Duke of Marlborough and Miss Vanderbilt just about to embark. The humor of the idea was much appreciated. The rest of the programme was the same as before, with a few changes in the songs and sayings of the performers. Clara Wieland sang her French-English songs, Granto and Maud did their bouncing wire act, Walton's dogs, monkeys and ponies gave their little circus; Clotilde Antonio did her clever hand-balancing act; Florence Levey sang "You're Going a Bit Too Far," and danced some new steps; J. W. Ransome had some new political gags, and the Vaidis Sisters thrilled the spectators with their wonderful trapeze performance.

KEITH'S UNION SQUARE.—Francis Leon made his New York reappearance here last week, after an absence of several years. He made his appearance dressed in a fashionably-made black satin gown, with a white wig, and a most outlandish hat. His act consisted of a monologue of the familiar minstrel brand, with some apt allusions to the new woman. He also sang a couple of songs, which were applauded. Mr. Leon finished his performance with a recitation in the pathetic line, with a chorus behind the scenes. At the end of the poem he disclosed the portraits of several old minstrels, while the chorus sang "Auld Lang Syne." It was effective, but it would have been more so if the singers had been men instead of women. Carl Nilsson's aerial ballet went through their mid-air performance without a hitch. Those dainty little girls O'Neil and Sutherland took the house by storm with their very clever singing of "I Don't Want to Play In Your Yard" and their acrobatic dancing. They seem to enjoy it quite as much as the audience. Mazur and Abacco did their Trump and Brakeman acrobatic act, which is very amusing. Gramie and May brought a good many laughs with their high wire act. Karl and Ladell did some very neat work on the triple horizontal bars. Goldie and St. Clair presented a sketch in black and white which was amusing. The Dunbars did some excellent work on the trapeze, their finish being very startling. Callout, Williams and Tucker made an emphatic hit. They are very versatile and one of them was loudly applauded for his very clever imitations. Robinson Brothers, high-jumpers, performed some clever feats in their line. Arnum and Wagner furnished some good comedy and sang well. Lingley Brothers proved themselves very clever dancers. Barry and Bunnion's Irish sketch was good, but they should remember that the white horse joke has lost its flavor. John E. Drew gave some very clever imitations and danced with a good deal of vim.

GAIETY.—Alfred Aaron's new burlesque company made its first appearance here last week in a piece called The Harlem. It is built on the plan of all burlesques of this kind. Specialists were introduced by Ned Monroe, Teddy and Clare Simonds, the Darling Sisters, Toner and Probel, the Beaumont Sisters and others.

THE BROOKLYN HOUSES.

Holmes' Star.

Gus Hill's Novelties are here this week. The bill is headed by Eugenie Petrescu, the hand balancer. The others are Lew Hawkins, the Four Gardens, LeClair and Leslie, Fred H. Leslie, McCade and Daniels, Gus Hill, Mlle. Carrie, Fields and Salina, and others.

Hyde and Behman's.

Reilly and Woods' Big Show is the attraction. Madge Ellis heads the list, and Pat Reilly, the National Trio, Evans and Vidocq, Jerome and Alexis, Rice and Elmer, the Fremonts, the Sisters Lane, John Wild and F. M. Wills, are also in the bill. Living marble statues are a feature.

Gaiety.

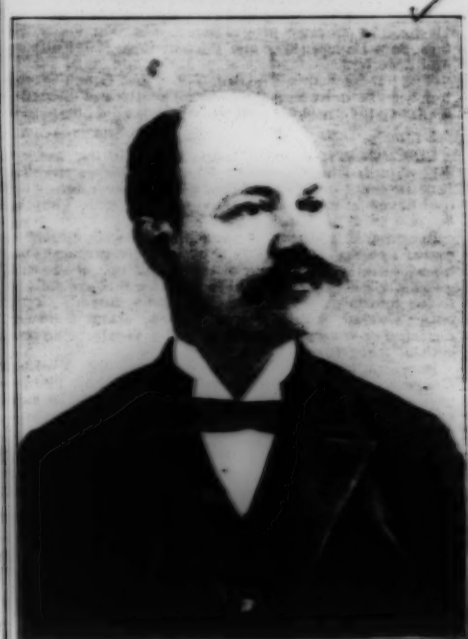
Tony Pastor and his company are on the boards this week. Besides the ever youthful Tony there are Vesta Victoria, Clifford and Huth, The Allison, the Wood Sisters, Herbert and Caron, O'Brien and Havel, Binns and Binns, the Valdara and Major Newell.

ANOTHER CONTINUOUS HOUSE.

The old Trinity Church building, at the corner of Washington and Mohawk streets, Buffalo, which was formerly used as a gymnasium by the Buffalo Athletic Club before its disbandment, has been leased by some

parties from New York who intend to open it after alterations are completed as a continuous vaudeville theatre, with a show lasting from 10 A. M. until almost midnight.

THE CONTINUOUS KING.



B. F. KEITH

This is the picture of the man who originated the form of entertainment known as continuous vaudeville, which consists of a show which begins about noon and runs along for eleven hours or more without intermissions.

Benjamin Franklin Keith was born at Hillsboro Bridge, N. H. When he was seven years of age he left his home and began life on his own account on a Massachusetts farm. While he was there he saw a country circus, and determined that when he became a man he would become identified in some way with the business of amusing the public.

He kept this idea in mind for many years, saved some money, and finally, in 1862 went to Boston. He hired a room in a building which has since been torn down and replaced by the Adams House. This room was about thirty-five by fifteen feet, and was of irregular shape. He began business there on Jan. 8, 1863, having as his sole attraction Baby Alice, a mid-gut.

He was successful from the start. Within four months he was able to hire a larger room upstairs, in which he placed 123 chairs, and a stage two and a half feet high, on which some of the best vaudeville talent in the country appeared. More room was secured from time to time, until finally two entire floors were taken up by the enterprise, with an auditorium on the first floor capable of holding about four hundred people.

The continuous performance idea then suggested itself to Mr. Keith, and he at once established it in his little theatre, and with such success that it was found impossible to accommodate the crowds. In the Fall of 1866 he leased the Bion Theatre, and the great prosperity of that house under his management enabled him to branch out in a way which he had never thought of at the outset of his career.

He next leased the Providence Museum, and after extensive improvements had been made, it was opened on March 21, 1867, with performances of vaudeville and light opera.

The next year he leased Low's Opera House, the finest theatre in the city, rechristened it the Gaiety Opera House, and opened a preliminary season of vaudeville there on May 14, 1868. The first regular season began there on Sept. 10, 1868, and since then the leading dramatic attractions have played there, and the house has enjoyed nothing but prosperity.

Mr. Keith next went to Philadelphia, and after a careful survey of the field, determined to establish one of his continuous performance theatres in the Quaker City. He purchased a large building on North Eighth Street, spent \$25,000 in rebuilding and remodeling, and on Nov. 4, 1869, opened the house, which he christened the Bijou, in the presence of a large and enthusiastic audience.

The continuous performance magnate then began to think of New York. The Mecca of all theatrical people, be they great or small. He received a telephone message one day in the Spring of 1893, telling him that the Union Square Theatre was in the market, and that by paying a large bonus, possession could be secured immediately. Mr. Keith was given just twenty minutes to think it over, but he didn't take more than two, and telephoned back at once that he would take the house. He took possession of the theatre in April, 1893, finished out the season with the regular dramatic attractions, and during the Summer spent \$60,000 in renovating and improving the theatre, although it had been completely rebuilt in 1889.

The Union Square, the scene of some of the greatest dramatic successes this country has ever known, was thrown open to the public as a vaudeville house on Monday, Sept. 18, 1893, and has known nothing but prosperity ever since.

Mr. Keith's great enterprise, the building of his new theatre, was progressing at this time in Boston. This house is, without the shadow of a doubt, the handsomest and best appointed theatre in the world, and as far as cost is concerned there are only one or two playhouses in the world on the construction of which more money has been spent than on this wonderful place, and they do not compare in comfort or elegance with it.

It was opened to the public on Monday, March 26, 1894, as a continuous vaudeville theatre, and since then has been filled with audiences of the best people in Boston.

The cost of building and furnishing this palatial house was \$600,000, the brick-a-brac, works of art, statuary and paintings alone representing an outlay of many thousands.

Any one who has visited one of Mr. Keith's theatres cannot fail to observe one point in which they differ from all other theatres in the world. That is the absolute cleanliness which prevails in every part of the theatre; the toilet rooms are perfect models, resplendent in polished brass and gleaming marble, with every possible convenience for the comfort of patrons.

Mr. Keith does not confine his ideas of cleanliness to the house itself. The stage and the people who perform upon it are obliged to be as clean as new pins. All acts are carefully rehearsed before they are allowed to appear and every gag, action or song containing the least suggestion of vulgarity is cut out, so that Mr. Keith's audiences are always perfectly sure of a clean, wholesome entertainment. A great deal of his prosperity is undoubtedly due to this, and the sooner the other vaudeville managers of the country imitate him in this respect, the better it will be for the vaudeville business generally.

THE GAIETY GIRL.

Interviewing a popular actress is sometimes a difficult task, but when the actress is as charming, frank and unaffected as the subject of this sketch, the task resolves itself into a positive pleasure.

After an introduction by C. B. Cline, the ever alert manager of Koster and Bial's, Miss Levey and a man from THE MIRROR sat down to have a little chat.

"Would you mind saying when and where you were born?" asked the scribe, with pencil poised.

"Well," replied the fair performer, with a smile, "we'll let the 'when' part of the performance go, and confine ourselves to the 'where.' If you don't mind, I was born in London, and made my first start in the struggle of life as a teacher. I soon tired of the humdrum life within the four walls of a female seminary, and made up my mind to try the stage. I first tried the boards at the age of seventeen at the Crystal Palace, in the pantomime of Blue Beard, under the management of Sir Augustus Harris."

"Of course, you played the leading part?"

"Oh, mercy, no; I was a very quiet, unobtrusive member of the company. I afterwards toured the provinces, with several different companies, gaining some valuable experience. I played in comic opera, comedy, and drama. I then began to study dancing in London with John D'Aulan, the celebrated master of the terpsichorean art."

"When did you make your first success as a solo dancer?"

"Oh, I can't remember the date, but it was in The Sultan of Mocha, a burlesque, which was afterwards produced in America, I believe. While I was dancing in this piece, I received an offer from George Edwards, the manager of the Gaiety Theatre. I accepted it, and appeared with his companies with considerable success for five years. I was a member of the celebrated Gaiety company headed by poor, dear Fred Leslie and Nelly Farren, which toured America and Australia a few years ago. May that was a delightful trip. Nothing but fun from the time we left London till we returned."

"Several months ago, I determined to try my luck as a music hall entertainer, and met with success from the beginning. Oh, I forgot to say, you know I was a



FLORENCE LEVEY.

member of the company that Loie Fuller brought over here under Grau's management, a couple of years ago. I danced for a week and a half and becoming dissatisfied, took the steamer for home."

"How do you like New York?"

"Very much indeed. The city has changed considerably since my first visit here, and I find it altogether charming. I shall remain at Koster and Bial's for three months, and expect to enjoy every minute of my stay."

Miss Levey is of a very lively disposition, and converses charmingly. She entertained THE MIRROR man for an hour with stories of her travels and adventures, which were very amusing. She also showed him several pieces of jewelry, liberally studded with diamonds, most of which she received as presents during her engagement at the Gaiety.

VAUDEVILLE JOTTINGS.

It is rumored that Henry E. Dixey is about to organize a vaudeville company to make a tour of the country. Dixey made a hit in a monologue recently in San Francisco, in which he introduced all of the specialties which have made him famous.

James Thornton will shortly introduce a new song called, "Oh, the Beer! The Glorious Beer!"

The oil stove has become a favorite topic with variety comedians. When it is mentioned in connection with a furnished room it almost always raises a laugh. At one theatre in this city last week the oil stove was brought in as a rib tickler by no less than eight different performers.

Gillah Winter, who did an extra turn at Proctor's last week, gave a very good imitation of Daisy Mayer in white face.

The Saturday matinees have become quite a feature at Koster and Bial's. The elephants and the other attractions please the children immensely.

Mlle. Polaire, who made her American debut yesterday at Proctor's Pleasure Palace, has heretofore played but one engagement outside of Paris, and that was in St. Petersburg.

Addie Purvis Ouri's name was omitted from the list of performers at Koster and Bial's printed in last week's MIRROR, through an oversight. Miss Ouri was there, however, and made a hit. She has signed with Frederick Barnoff, to appear in his grand spectacle, "Magic."

Sirron and Simpkins, burlesque magicians, from Germany, make their American debut at Keith's next week.

A new continuous house in Buffalo intends to start its performance at 10 o'clock in the morning. This is going a little too far with the "all day show" business. Performers who have to do three turns a day need some rest, and if this kind of thing keeps up some of them will have to take to carrying the hod in order to have a position in which they can crawl some time for recreation.

Harry C. Renchard, of Detroit, who is well known to the variety profession, has just finished a new farce-comedy, which he calls Miss Flash, the Advanced Woman. It is said to be very well written. His new song, "The Girl That's Up to Date," is being sung by Tom Mack, of Hopkins' company, with success.

"Nellie Reilly Makes a Hit With Me" is a new song on the tough order. It is by Richard H. Hanch, of Minneapolis, who has managed to work some slang phrases into the song with good effect.

Sisneretta Jones, "The Black Patti," who is now in Europe, was engaged by cable by F. F. Proctor last

week. She will sing at his Pleasure Palace for two weeks during November.

Howitz and Bowers have finished their tour of the Pacific Coast, and are now in Chicago, where they remain four weeks, playing the Lyceum and Masonic Temple Roof-Garden. They have received some very fine notices from the Western papers.

David O'Brien's company is now making a successful tour, presenting the musical farce-comedy, The Golf Fellows. Charles H. King, the banjoist, is one of the leading features. The company is now in Ohio.

John Pendy, who was stage-manager of Proctor's Pleasure Palace, resigned from his position Sept. 30. He will play dates this season with Jefferys Pendy, and has engagements at both of Proctor's New York theatres.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At Hopkins' South Side Theatre the bill of week of Sept. 30-5 was in keeping with its predecessors and included the wonderful Spanish troupe of gymnasts, Martinez Family; George Evans, the author and minstrel; Nelson Trio; Angela Sisters, four young ladies who can sing; The Mendezas, aerialists; Scholter and Clark; clever Addie Marden; Gracey and Reynolds; Jules Junfa; Albert Morgan; and the Hopkins stock co. in Kit, the Arkansas Traveler. S. K. O. has continued at this house since it opened, and it is simply impossible to secure even standing room by 8 o'clock.

Hopkins' West-Side Theatre drew immense crowds and threatens to compare very favorably with its sister theatre on the South-Side ere long, in fact Manager Hopkins has two "big" winners, and his name seems sufficient to fill them at any and all times. The co. was headed by Florrie West, and the others in the bill were Sam and Kitty Morton, Hanley and Jarvis, Gilbert Sarnoy, Howard and Emerson, Harry Budworth, Louise Dempsey, Cole and Cooper, Lucie Madeline, and the stock co. in Frederic Bryton's play, Forgiveness. The piece was rehearsed by the author, and the result an excellent production.

The Masonic Temple Roof-Garden week of 30-5 presented the European thought transmitters Kenney and Lorenze. Claude Revere, the graceful dancer; winsome Lena Bruce; McDonald and Stone, musical team; Dorell Twins, grotesque comedians; H. L. Macaulay; baritone; the Gotham City Quartette, who are not only singers but finished comedians of the most amusing kind; Mrs. James Boyle, soprano; and Will Quinn's orchestra also deserve mention for the pleasing manner in which they rendered many selections of the most popular order.

The Olympic Theatre's programme was a splendid one, embracing some of the best features of the vaudeville stage. John McWade, Chicago's favorite baritone, appeared for the first time at a continuous theatre, and was greeted with a most hearty round of applause by the large and fashionable audience. He sings as of yore, and the Olympic management were fortunate in securing him. The Four Emperors of Music were also received with favor, and the others who entertained were Murray and Aldine, Prince Koklin, Reilly and Wolf, Mile. Mignonet's Williams and Adams; Annie Caldwell sang "Tilly Taylor" charmingly; Fosti Boni, Richman, Carmen Sisters, Richard Brown, Schafer and Monti, Gertrude Hayes, Netter and Williams, and Finn and Wesley.

Lyceum Theatre and Music Hall. Manager Thomas L. Grenier offered one of the best bills since the pretty house opened, and a large and very appreciative audience greeted each act. Paquerette, the pantomimist and grotesque eccentric, appeared to the delight of all present, and Willis Clark was more amusing than ever in his funny epigrams and songs. The Metropolitan Trio sang some original songs in a most pleasing manner, and the others, the Kinsners, the Brothers Brown, Mile. Flora, Imogene Comer, the Pollards, and Joe Hardman were much enjoyed. Mr. Grenier is certainly providing entertainments of the highest order, and the result is crowded houses.

Frank Hall's Casino continues to draw well, and the performance that was given the past week was far above the average. The Bessie Goldie Opera co. presented Pinafore in a creditable way, and the vaudeville acts in the bill were given by World's Trio, the Ryans, Emma Wood, Flossie Moore and others.

The great feature of the past seven weeks has been Cora Beckwith, who has been floating in a tank of water for a period of forty days, and a successful termination is assured.

Parlor Circus and Venetian Water Carnival will open next Saturday night, 12, and Manager Frank Hall promises many good things in the way of novelties, in fact everything of note in the circus line has been collected and a big co. will appear, together with a well-trained ballet. George Wood will be connected in a prominent way with the business part of the programme and this is another assurance that an excellent entertainment will be provided.

Sam T. Jack's Opera House was well filled throughout the week, although it was the second week of the burlesque. Forty Thieves, few changes were made in the cast, but Sidney Eason and Emma Ward made hits as before; Josie Gregory was retained, and she sang a number of new songs.

The bill at the Orpheus was an exceptionally good one, headed by the famous Gillette Family, and the others who contributed were the Hand Sisters, Colby, Bessie L. King, George Behn, the Ransford, Grayson Sisters, Fay Raymond, Nellie McPherson, and May Lovington. A new one-act burlesque will soon be produced, which is being arranged by Professor Thiele.

The Park Theatre presented the three La Roses; Andy and Flora McKee; Charles A. Mack; Whipple Pickett, Max and Collier, Grace Celeste, Ethel Grey and Pans La Petre. Dick Kums offered a local comedy that was very funny.

The Tensia theatre, is still running along without advertising, except in front of the theatre, and everybody wonders how Manager Tensia can do it. But he does, and on 30 a fair-sized audience sat through a performance that was made up of both vaudeville and opera. Stuart, Frank Hall and others appeared. The Mascot was produced by a co. that could neither sing nor act. Dora Wiley Tensia was to appear but wisely decided otherwise, although her appearance would have helped matters somewhat.

Sandow and The Trocadero novelties, are appearing at the Auditorium and as the engagement is for the Police Benefit Fund the place has been packed at every performance.

Gertrude Hayes, unique specialty, did one of the best turns at the Olympic last week. The organ she uses cost \$2,500, and was manufactured especially for her.

George Fair, manager of the Roof-Garden, will take proceedings against two or three artists who have broken their contracts with him. He proposes to make a test case of it to ascertain whether or not there is any protection for a manager who signs a performer and then the latter breaks it without proper permission. Mr. Fair means business, and the finale is looked forward to with interest.

William Hopper, one of the most popular wig makers in the country, is becoming as much of a favorite with the vaudeville people as he is with the dramatic part of the profession. All of the Little Robinson Crusoe work was done by him.

Charles Mae is the clever advertising agent of the Academy of Music, and some of the best billing on the West-Side is done by him.

Kennedy and Lorenz, at the close of their Chicago engagements, go direct to New York City, thence to Berlin, not to return for some time.

Frank Cushman and a vaudeville co. appeared at the People's Institute.

The original Gotham City Quartette, who made a decided hit at the Roof-Garden, will play eight weeks in San Francisco, followed by a New York engagement, after which they will sail, Dec. 11, on the St. Louis, for London, where they are under contract, at the Empire Theatre, for an extended engagement. Messrs. Lang, Fairbairn, Humphreys and Putnam now form the quartette under the management of Mr. E. A. Lang.

Will Quinn has composed a very catchy piece of music entitled "The Roof-Garden Two-Step," it is dedicated to George Fair.

Manager Dick Little in Chicago, having closed the season of the Marie Sanger Burlesque co.

PHILADELPHIA, PA.—Gilmore's Auditorium this week presents Weber and Fields with their own co. of bright recognized stars in a programme full of merit and entertaining to the masses. Lottie Gibson, Billy Emerson, James F. Hoy, Garrella Brothers, Acme Four, Drummond, Staley and Belle Birbeck, Lavender and Thompson, Marietta and Belieric, with their wonderful trained cockatoos the special features.

The Bijou Theatre is crowded at every entertainment, but the constant change of standard novelties combined with excellent management insures a continuation of public appreciation. The leading features this week are Severus Schaffer, the sensational juggler, with many new and effective feats. Press Edridge is also a great favorite here. Quaker City

Quartette, the three Nemedas, Nellie Maguire, McCoy Sisters, Albini, the conjurer; McNulty Sisters in pedestal dancing; Maud Harvey, Ed. Rogers, and the Deacons, character change sketch artists.

The Lyceum Theatre last week played to immense business with the Rentz-Santley troupe, and this week presents a novelty in John W. Isham's Octoroons, the co. comprising Madame Flower, Fred J. Piper, Hyers Sisters, Mr. and Mrs. Tom McIntosh, Mattie Wilkes, Mallory Brothers, Tom Brown, Johnson and May. The features are specialty acts, burlesque, The Blackville Derby, and operatic programme. The Washington Sisters, Sam Devore, Rice and Barton, Rose Hill Folly co., and Zero 7-12.

The old Germania Theatre, Third and Green Streets, has been rechristened the Globe Theatre and opened as a variety theatre with George W. Marcellus, manager. S. FERNBERGER.

CINCINNATI, O.—The People's has for the week of 6-12 Whallen and Martell's The South Before the War. It is the same aggregation that has been here before and that never fails to touch the popular chord. They are doing a good business.

Freeman's Theatre is attracting larger audiences daily. The excellence of its vaudeville programme combined with the good work of the stock co. is drawing good houses. The vaudeville co. are 6-12 and fully up to the standard. They are the Naws, comedy sketch team; Golden, Chalfant and Golden; Anna Caldwell, descriptive vocalist; John and Nellie Hesly, character artists; Roberts and Allen, and others.

Robinson's delves into vaudeville and has Kiraly's Gorgeous Ballet and Alhambra Vaudeville. The departure from the regular plan is meeting with the favor of its patrons. WILLIAM SAMPSON.

WASHINGTON, D. C.—The Russell Brothers, Comedians, under the management of Messrs. Weber and Fields, was the attraction at Kerman's Lyceum Theatre Sept. 30-5, playing to excellent business. Lew Dockstader, a special engagement for this city and Pittsburgh, to follow, gave his new and original sketch entitled Grover at Gray Gables, illustrating presidential perplexities at Buzzard's Bay, introducing, assisted by Master Harry Webb, the songs "Oh, Uncle John," "Sad Trip Coming Back," "A Little Piece of String," and "What Could the Poor Girl Do?" making a tremendous hit. This clever comedian and original wit is a producer, particularly in his comedy sketches. His new act was brimful of happenings of the day, both local and political, that were particularly opportune.

The other features of the programme, bright and interesting, were the Morrells, acrobats and their trick dog; Johnnie Carroll, comic singer, with a style particularly his own; Blockson and Burns, high-spirited knock-out comedians; Falke and Semon, a first-class minstrel team, with original ideas and methods; Albertus and Burdett, who do an interesting club-swinging act that was highly praised; The Entertainers, comedians with the burlesque on The Two Orphans wherein the brothers Russell, John and James, do some clever work as Mother Frochard and Louise, the blind girl, respectively. A notable feature of this organization is the conspicuous absence of jokes and stage business that have the slightest tinge of vulgarity. JOHN T. WARDS.

SAN FRANCISCO, CAL.—Business is booming at the Orpheum this week. Plenty of novelty and a well-arranged programme, consisting of clever exponents in their respective lines, have compelled the box office clerks to shed their outer garments these warm nights.

Haines and Pettigill do a very clever sketch. McMahon and King, the plantation singers and dancers, have made a decided hit. Meehan and Raymond do a comedy sketch with pleasing results. Pearl Andrews, Hines and Remington, Hugh J. Emmett, Dryden and Mitchell, Weston and Herbert repeat their former successes.

John Higgins, the world's champion jumper, is in town in training for his exhibition next Monday at the Orpheum.

The Miller Sisters, the London character vocalists, are expected daily.

Albertus and Bertram, now playing in Brooklyn, have booked with the Orpheum.

Al and Marie Anderson, the colored sketch team and buck dancers, will come to the coast, starting West this week. H. P. TAYLOR, JR.

NEWARK, N. J.—H. R. Jacobs' Theatre (Marcus Jacobs, representative). A novelty was presented to the patrons of this house Sept. 30-5, when the Boston Howard Athenaeum co. gave their usual fine entertainment to fair but well-filled houses. The singing of Annie Hart and Meyer Cohen was especially acceptable.

Waldmann's Opera House (Fred. Waldmann, manager). The Washburn Sisters in their Latest Sensation opened to a crowded house 30. The first act of Fortuna, or The Princess Tough, opened the entertainment, after which followed the different turns and the second act Fortuna, served as the final number. Hyde's Comedians 7-12; Sam Devore 14-18. GRACE OPERA HOUSE (Smith and Blackmore (lessee and managers). The second week of this the veteran theatre of Newark was begun with a top-heavy house; every seat in the balcony was taken at 7:30. A variety bill was given.

Fortune: Fourteen years ago Mr. Louis Robie was stage-manager at Waldmann's Opera House. From here he went to New York, and is now manager of Miner's Eighth Avenue Theatre. He has now at tempted something new to him, and so we see him again as manager of the Washburn Sisters. We trust that his latest venture will be a successful one. The Washburn Sisters made quite a hit with their song, "Evening News." Whatever money is thrown to them while singing this song is donated to the Newsboys' Home of the city where they chance to be playing. The week of Sept. 12 \$10.00 in prizes was picked up in this way, and week of 25 a man in the audience drew them a \$10 bill. Messrs. Smith and Blackmore will be the managers of the Opera House this season. They propose to give vaudeville entertainment at popular prices, the being the highest.

KANSAS CITY, MO.—Giles: Continuous performances drew large houses Sept. 29-5. The stock co. presented Passion's Slave in a fair manner. Billy Rice's Minstrels, including Billy Rice, Banks Winter, Charles Emmet, El. Kayne, George Castle, Bert Morris, Gus Higgins, Albert Langborne and others made a hit, and Gerlie Cochran, the infant mental phenomenon, Lily Laurel, vocalist; McCloud and Melville, harpists and dancers; and Stuart, the male soprano, were all excellent and interesting. Next week will bring the Clipper Quartette, Juno Grace and Reynolds, Ingebell, McDonald and Stone, four Angela Sisters, and Frank Cushman.

At the Novelty the Fantasia, trapeze performers; S. J. Rawson and Addie June, club swingers; Dan Russell, comedian; Hadley and Hart, musical artists; Black Wilbur, vocalist; and Al. H. West, character artist, amused good audiences 20-5. Next week, the Kernes, Mason and Titus, the Klines, Nellie Adams, De Boe, Al. H. West and Almon and Burdo will appear.

BOSTON, MASS.—Lydia Venemus-Titus is the special star at Keith's this week. Carroll Johnson has retired from minstrelsy and he also appears there, as do Capitula Forrest, with her new partner, William Massad, Francis Leon, Lizzie Derious Daly, and O'Neill and Sutherland.

In addition to the performance of Woman Against Woman at the Grand Opera House, the Rambo Brothers, Ranza and Arno, Fred. Burton's trained dogs, and Crowley and Foley appear in the vaudeville.

The London Gaiety Girls and Omeare are the attractions at the Palace this week, and the recent futile attempts to declare her dance immoral will probably result in crowding the theatre at each performance.

Life in London is the play at the Grand Museum this week, and the vaudeville bill includes Judge and William, Robert T. Tyrrell, Tony Mack, Frank Marion, and others.

At the Howard Athenaeum Frank Moran, Lottie Symonds, The Burtons, Mabel Hudson, The St. Belmos and hosts of others furnish a strong bill.

Chevalier Clipnot is the great star at the Lyceum this week, and the other specialty performers are attractive.

The wrestling pony, Banner, and Tom Hyde, the jumper, are among the attractions at Austin and Stone's this week.

Lily Post has started on a vaudeville tour which will reach to the Pacific Coast.

Katherine Leber will come to the Grand Museum 14.

JERSEY CITY, N. J.—The Run Ton Theatre bill Sept. 30-5 presented Press Edridge in a bright, new monologue; Nellie Walters in a good act on the Magic Circle; the Burtons, comedians, strong men and wire-walkers; Mile. Morrell and her troupe of well-trained acrobats, who do everything but talk; Mc-Bride and Flynn, Irish comedians; Whitman and Davis, who do a good travesty on Blue Jeans; Harry Maroon, a ballad singer; Daly and Hilton, sketch; Ward and Brown, German comedians; Twin Sisters, acrobatic song and dance; Loring and Leslie, sketch; Julia Lee, balladist; Baisley and Simonds, sketch. Business good.

Salter's Willow Haven Casino is doing fairly well

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this cool weather. The new bill 31-5 introduced Major A. J. McGuire in broadsword exercise; Mabel Rice, serio-comic; Murphy and Gilbert, sketch; the Fantaz Trio, acrobats; Master Byrnes, musician; Kenneth and Matthews, song and dance. Professor Austin introduced his third series of living pictures.

Jessie Bradbury, a clever serio-comic and dancer, who played the Bon Ton Theatre recently, has abandoned the vaudeville stage for comic opera.

Manager Patee, of Salter's Willow Haven Casino, was formerly connected with Augustus Pitou's ventures.

Manager Sol. Weinsthal, of the Star Theatre, Hoboken, has abandoned afternoon performances at his house, excepting Mondays, Wednesdays and Saturdays.

A handsome illuminated sign adorns the front of the Bon Ton Theatre. Ninety incandescent lights form the words "Bon Ton."

Ella Carlington, song and dance, has joined the Maloney's Raffle co. WALTER C. SMITH.

LOS ANGELES, CAL.—ORPHEUM (Joseph Petrich, manager). Despite counter attractions good business during the week. A new feature will be introduced 20 in the form of the original Hungarian Orchestra, under the leadership of Herr Dion Romandy. They will replace the present orchestra and give short concerts nightly prior to the raising of the curtain. New people Sept. 30: Hugh J. Emmett, Dryden and Mitchell, and Weston and Herbert. Lillian Mason, the variety actress, headed a small band of bicycle troupe-dancers, who left 23 for the Atlanta Exposition by wheel.

ROCHESTER, N. Y.—WONDERLAND THEATRE (T. G. Scott, manager). Annabelle, premiere fancy dancer, proved the leading feature of an excellent bill Sept. 30-5, and business was satisfactory. Vaudeville 7-12.

NAGARA FALLS, N. Y.—MUSIC HALL (Tierney and Mahoney, managers). Week of Sept. 30-5: Sam Archer G. W. Moore, Julia Kelly, Adelia Arnot, Flossie Augus, Jennie Lilly, Ethel May, Lang and Sharp. Business excellent; performance fair.

BUFFALO, N. Y.—Fields and Hanson present an excellent vaudeville entertainment at the Court Street 1-5. The startling feature of their programme is Josef La Fleur, an acrobat of marvellous dexterity. His acts are new and original and are thrilling beyond measure. Phyllis Allen has a superb voice and sings popular ballads in a manner that wins her many friends. Joe Flynn has a new lot of quaint songs. Carroll and Hinde are happy in a plantation sketch. The Weston Sisters present a clever musical act.

At Shea's an excellent variety bill includes Zelma Rawlston. Her songs are new and her costumes up-to-date. Her male impersonation is one of the best ever seen in this community. Mac Lowery, The Naws and Fred. McClelland are the other favorites.

Herbert J. Meyer, of the American Roof Garden, is in the city and is negotiating with Mr. Shea for the erection of a first-class vaudeville theatre with roof-garden. H. H.

TORONTO, ONT.—The Crystal Theatre is doing big business. J. H. Booker's Slave Life Before the War is the magnet in the lecture hall, and in the theatre an excellent bill comprises Valera, Joe Waldron, Booker's Jubilee Quartette, Myrtle Tressie, the Weston Sisters, and Foster and Quinn.

DETROIT, MICH.—Evidently Detroit's "continuous performance" theatre, the Capitol Square, has not been a pecuniary success, as the management closed the theatre on Saturday last. Manager Campbell, of the Empire, who is really at the back of the scheme, although it has been under the direct management of Mr. Webster, intends to make extensive alterations in the building and reopen the theatre in a few weeks, when he will make a strong effort to put it on a paying basis. His idea is to eliminate the stock co., and give a continuous show of specialties only.

The principal feature of the entertainment offered at Wonderland last week was what is styled "the fat women's bicycle race." Imagine the spectacle of six women, supposed to weigh from 200 to 300 pounds, attired in bloomers and riding stationary wheels. What a sight for the gods! It is when such amusement (?) is offered to the public that thoughtful people are apt to inquire: Are we progressing?

PROVIDENCE, R. I.—Phyllis and Sheridan's Big Sensation, as it is called, did an excellent week's business at the Westminster Theatre Sept. 30-5. The co. comprises Mile. Zitiella, Dunn and Mack, the leaders of fashion; Prince Flatow in his silent act; Snyder and Buckley, musical artists; Dance of Nations; Billy Farrell and wife in their creation, The Cake Walker's Dream; Harry Eaton and Alf. Westeners, comedians and dancers; the dance La Gavotte De Nuit, by ten Crochet; and the high wire act by Julietta Nelson amazed everybody. The performance closed with a burlesque, entitled On the Bowery. The White Crook 7-12.

STUBENVILLE, O.—LONDON THEATRE (Frank J. Watson, manager). Week of Sept. 30-5: Kate Davis, descriptive vocalist; Edward Lowrey and Bertha Francis in comedy; Laura Lawrence, vocalist; Arthur Cardin and George Platte, female impersonators and duettists; Larry McCabe and Jack Dempsey, the Irish knock-about, to good business. Since Mr. Watson has been managing his house the performances have improved and he says it has not yet reached its acme.

TRENTON, N. J.—MUSEUM (F. Hanson, manager). Notwithstanding this is the great inter-State Fair week the attendance Sept. 30-5 has been very good. The attractions are of a high order.

ST. PAUL, MINN.—At the Olympic Theatre a clever co. of specialty artists presented a sketch, Lawn Fete, and a good olio week of Sept. 30-5. Miss Burnett, Agnes Atherton, Amy Lee, Fred. Longley, George Richards, Billy O'Rourke, Clever Carroll, the Sicottes, opening to fair business.

At the Bodega Concert Pavilion week of Sept. 30-5 a good co. of sketch and specialty artists presented a funny comedy. The \$10.00 Beauty and a good olio, including Grace Wallace, Fanny Starr, Dobby Ricklin, Garry Hopper, Tim Starin, opening to good business.

NORTH ADAMS, MASS.—The Bijou still continues to grow in popularity and the new management are to be commended. This week's bill included De Camo, the juggler; Harry Frey, the original "Wandering Willie"; Jennie Earle, songs and dances; Nettie Fields, champion buck and wing dancer; and Ranza and Arno, the funny wonders. Edward Ashman has taken the place of Prof. Robbins.

LAWRENCE, MASS.—PARK THEATRE (George F. Colcord, manager). This house opened for the season Sept. 29 with Dixon and Lang, the Burtons, Alice Lillian Barnes, Al and Alma Christie, and Jennie Pearl. Business good.

FALL RIVER, MASS.—RICH'S THEATRE (John P. Wild, manager). Al. Reece's Big Show did a good business Sept. 29-30. The co. is a strong one and includes Mackies, the Hiatts, C. W. Williams, Willis and Barren, the Judges, Al. Reeves, Unthan and Agnes Charcot. FROM: The Gaiety and Bijou is closed owing to poor business.

FITCHBURG, MASS.—GAIETY AND BIJOU (C. Fredrick, manager). This house opened for the season Sept. 29, and large audiences were the rule the entire week. Trained wolves in the curio hall and a stag show headed by the Andersons, were the attractions offered.

ONANA, NEB.—BIJOU THEATRE: Week of Sept. 30-5: Captain Sheldon in The Little Hero. Little Inia, child vocalist; Signor Siring and Miss May Sheldon, Mexican Impassment Act; Mabel Carver, serio comic; C. Thomas, the Human Frog; Little Today, child dancer.

NORTH ADAMS, MASS.—Leon and Everett's Lady's Club were restrained by the authorities from appearing here week of Sept. 30-5 or the ground that their performance was immoral. The management

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ffered to take the entire co. before the board of selectmen but to this they would not listen. The co. carry Trilby barfoot dancers, bronze living pictures and an Oriental dancer. The co. left for Brooklyn.

ELWOOD, IND.—ACADEMY OF MUSIC (Julius Reuss, manager). Week of Sept. 30-5: West and Fowler, Mamie Cline, Victrolles, Marie Evans, Divins and Monroe.

SIOUX CITY, IA.—SOO THEATRE (H. O. Trudell, manager). An excellent bill has been drawing large business during week of Sept. 30-5.

SPRINGFIELD, MASS.—PARLOR THEATRE (H. R. Tucker, manager). The drawing card week of Sept. 29-30 was "Mazeppa," a very intelligent horse that adds figures and tells time from a watch correctly. Baker and Boydell's Vaudeville co., including Fred. Wellcome in a striking head-balancing trapeze act; L-w. Baker, Sam. Boydell, and Henry Frey, comedians; Alda Armour, and Nette Fields, Franklin and Madell, musical sketch team; De Forest West, impersonations; H. R. Cop, minstrel; Miles and Raymond, comedians; English and Raymond, expert lady fencers.

HAMILTON, ONT.—STAR THEATRE (Bessey and Davey, proprietors). A. C. Lawrence, Alice Gilmore, Fisher and Carr II, Cass Weston, Dot Davenport, McBride and Goodrich, and The Ammos Trio, appeared Sept. 30-5 to good business; fair performance.

ARENA.

PETERSBURG, VA.—Sells Brothers' Circus Sept. 27; big business.

TRENTON, N. J.—Buffalo Bill's Wild West to gigantic business Sept. 27. The large attendance was delighted with the marvelous performance.

LOS ANGELES, CAL.—Wallace's Circus drew packed tents Sept. 25, 26.

DENVER, COL.—Barnum and Bailey's Circus drew immense crowds at River Front Park 1, 2.

COUNCIL BLUFFS, IA.—Barnum and Bailey's Circus were unable to exhibit here Sept. 25 owing to a terrific gale that made it quite impossible to raise the canvas and an immense crowd were disappointed. The old adage that "it is an ill wind that blows nobody good" was verified in this instance, as the circus went to the new Duhan Opera House, where W. S. Cleveland's Minstrels appeared afternoon and evening to big business.

ROCKFORD, ILL.—The Reynolds Circus returned home Sept. 29 to reorganize and will go South through Missouri and Texas.

OBITUARY.

Ada Cavendish, well known as an actress, died in London yesterday.

Mrs. Kruger, wife of Jacques Kruger, and his daughter, both of whom were fatally injured by an explosion in their residence several days ago, have since died.

Hjalmar Kjoth Boyesen, who died in New York last Friday, was the author of a story called "Hka of the Hill," which was dramatized and produced under the name of Alpine Roses at the Madison Square Theatre in 1894. He was born in Norway on Sept. 23, 1848, and came to this country in 1869. He mastered English, and published a number of novels in that language. He was also the author of "Goethe and Homer, their Lives and Works." At the time of his death he was Professor of German Literature at Columbia College.

George J. Tyson died yesterday at his residence in Riverside, Conn. of cerebral hemorrhage, aged about fifty-nine. He was first attacked in June. The deceased began life as a newsboy, and died worth half a million. He originated the business of selling theatre tickets in the city hotels, combining this with news and cigar trade, and owned stands in eighteen hotels. He was President of the American News Company and Commodore of the Riverside Yacht Club.

Walden Ramsey, a well-known member of A. M. Palmer's late stock company, died at his home on Sunday of inflammatory rheumatism. Mr. Ramsey was born at Savannah, Ga., about forty years ago. He was graduated from Columbia College in 1865. His first experience with the stage was as an amateur, he joining the Bellevue Dramatic Club of Newport. After playing one season's engagement, with Lotta he joined A. M. Palmer's stock company at the old Union Square Theatre in 1878, taking part in the production of The Danicheffs. He has remained with Mr. Palmer practically ever since. In 1880, when Mr. Palmer retired for a short time from management, Mr. Ramsey played an engagement in May Blossom, and he also played short engagements with French and other managers. He made his first success as the Broken Down Swell in The Lights of London. He also made a hit as The Governor in the first production of A Parisian Romance.

He played the original juvenile comedy part with Maud Harrison in Daniel Rochat, and was the original Harry Routledge in The Banker's Daughter. Mr. Ramsey was a versatile actor, and could play any part from juveniles to heavy's. His work in Alabama and Lady Windermer's Fan will be remembered. He was a well-educated man and a student, and a coterie of ladies, interested in his work, some time ago subscribed to get him to deliver a course of lectures on the plays with which he had been connected. For some time he was tutor to A. M. Palmer's sons. He was a general favorite with all who knew him.

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and his work powerful."—Evening Bulletin, Haverhill, Mass., Sept. 27. Address New York MIRROR.

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